musical
COURIER

FEBRUARY 1, 1952

25 CENTS

Foundation Board of

SIGMA ALPHA IOTA

CIVIC CONCERT SERVICE, INC., HOLDS 31st CONFERENCE

THE fourth decade of Civic Music in the United States began on Jan. 9 when the sales force of Civic Concert Service, Inc., gathered in New York City for its 31st annual conference. Ten crowded days and evenings were given over to discussions of campaign technique and methods, social gatherings, and attendance at concerts.

Top row, l., Roberta Peters, soprano, with O. O. Botterff, President, Civic Concert Service and Chairman of Board, NCAC; top center, Fred Waring (extreme r.) and Lara Haggard (l. foreground) briefing representatives on the Waring production, Festival of Song; top r., D. L. Cornetet, Vice-President, Civic Concert Service, with Bidu Sayao, soprano. Reading down left side: second from top, Jan Peerce, tenor, Jeanne Feno, soprano, Harlowe F. Dunn, Eastern Manager, Civic Concert Service; third from top, Dorothy Eustis, pianist, and Set Svanholm, tenor, with Gale Hamilton; fourth from top, Anahid Ajemian, l., and her sister Maro, r., violin-piano team, with Helen Snyder, and Norman Scott, basso; bottom, Civic representative Dorothy Van Andel, with Attilio Baggiore, tenor, and Alice Eager, soprano, members of National Operatic Sextet. The six photos in center show: second row, l., Nicola Moscona, basso, Mr. Botterff, Mrs. Botterff, Spyros Skouras, President, 20th Century-Fox, and Mrs. Moscona at the singer's St. Moritz Hotel party; second row, r., Cullen Ervin with Jean Handzlik, contralto, Joseph Schuster, cellist; third row, l., Mario Fiorella, baritone, Margaret Roggero, mezzo-soprano, Kay Harley, and Aaron Bossard, violinist; third row, r., George W. Fowler, Pacific Div. Field Manager, Blanche Thebom, mezzo-soprano, Robert W. Kuhlman, Eastern Field Manager, Civic Concert Service; fourth row, l., Frederic Leslie, Lois Brannan, with Benno and Sylvia Rabinof, violin-piano artists; fourth row, r., Claramae Turner, contralto, entertains Civic representatives—seated, Mildred Beur, Frances Gannon, Charles Jones; standing, Mr. Kuhlman, Gloria Scholar.

musical COURIER

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Chamber Music Ban

THE bulk of the news on this page is contributed by Chicago, which has been the center of a good deal of musical history before and since the conflagration provoked by Mrs. O'Leary's cow.

A major crisis is reported in the public prints of that metropolis as the result of an alleged set-to between James C. Petrillo, head of the AFM and also of the powerful Chicago musicians' union, and the gentle art of chamber music.

Mr. Petrillo, it seems, recently issued a ruling that any union musician in a "Class A" job could not take another outside assignment. This was designed, no doubt, to distribute musical employment more widely and thus to "share the work" in an era, and an area, where it is not always too abundant. His rule fell with a considerable crash on those musicians who have regular symphonic or radio studio connections, and who also had been accustomed to play in chamber music programs elsewhere.

It originally was indicated by Mr. Petrillo that he would not enforce this ukase to the point of prohibiting chamber programs, but he is reported to have reversed this decision. Musicians complain that they would even be prevented from playing in recitals—a remarkable state of affairs, if true.

It is well to remember that the giving of chamber music programs stimulates other concerts. It has been the notable policy of the AFM to sponsor the creation of more music for the people. It would seem that, in line with that policy, the right decision would be to make an exception in these cases.

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Johnson in Chicago

The election of Edward Johnson, former general manager of the Metropolitan Opera, as a trustee of the Chicago Musical College will no doubt be welcome news to many. In a sense, Mr. Johnson will be "coming home," for he was a tenor of the Chicago and Ravinia Opera Companies some years ago. He has educational qualifications for the post, for he is chairman of the board of the Toronto Royal Conservatory for the last several years, a post which he assumed before he took leave of the Metropolitan directorship. The appointment comes at a time when the Chicago Musical College, under the direction of Rudolph Ganz, is celebrating its 85th anniversary.

There has been a strong movement to revive a resident opera company in the Midwestern metropolis, which wrote such brilliant annals of lyric art between 1910 and 1931. It recently had short seasons by visiting troupes, including the New York City Opera Company. The presence of Mr. Johnson in Chicago, if only for a part of the year, has led to conjecture that he might perhaps be a logical candidate for direction of a revived operatic institution, if the plan should come to fruition. In any case, his advice would be extremely valuable if it were decided to undertake the project, which many civic-minded Chicagoans feel is over-due.

• • •

Hindemith Considers Music

In an elaboration of the Charles Eliot Norton lectures which he gave at Harvard University during the academic year 1949-1950, Paul Hindemith has contributed a thoughtful volume. Subtitled A Composer's World, Horizons and Limitations, his book (issued by Harvard University Press) aims to be a "guide through the little universe which is the working place of the man who writes music." It is the account of a great composer who, in addition to the creation of some of the most important contemporary works, has devoted many of his working hours to instructing the younger generation on both sides of the Atlantic.

The book, in its eleven chapters, touches on almost all the spheres of human and professional activity, approaches the problem philosophically, discusses the question how music should be perceived, speculates on the intimate process of musical inspiration, the means of production. Hindemith talks of technique and style, of performers in their psychological situation, and gives space to the problems of musical education, of business matters besetting the musician.

Perhaps the most valuable point in this book is an adjuration to composers of today to make sure that music remains an "honest art." Coming from a musician who has retained integrity in a notable degree, this is a guidepost to artistic conduct which is important for all creative workers to follow.

ON THE COVER

In meetings preliminary to the Jan. 23 sessions of the Sigma Alpha Iota Foundation Board in New York City, Board members pictured on the cover reviewed the most recent American Music Issue of Pan Pipes, just off the press. Released under the auspices of the Foundation and edited by Edna Rait Hutton, National Editor, this is the fifth annual issue of the fraternity's quarterly magazine devoted to American music interests. These special editions report in detail on the year's developments in the American music scene—new compositions, premiere performances, latest publications, as well as other activities of American composers, supplemented by pictorial material and reproduction in part of both manuscript and published scores—and represent one of the most noteworthy accomplishments of the Foundation. Other Foundation interests given attention at the New York City gathering included the fraternity's American Music Awards program, scholarships granted to leading music centers, and the special drive for funds now in progress. The fraternity's Foundation Board is shown on the front cover: left to right, Kathleen Davison, Glad Robinson Youse and Herta Glaz.

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Seventy-third Year

(The MUSICAL COURIER is now available in microfilm)

FACING THE MUSIC

By Harold C. Schonberg

NOW that *Così fan tutte* is on the stage again, we have the opportunity to become reacquainted with one of Mozart's loveliest pieces of music. With one of his best librettos, too, despite the condemnation that has been heaped upon it in certain quarters. *Così* may be artificial and stylized, true, and the central situation is, on the face of it, ridiculous. Admittedly a pair of lovers cannot disguise themselves as Albanians and make off with the virtue of their ladyloves without those interesting creatures knowing something about what is going on. But that is in reality the least important thing about the opera. Nobody, after all, gets excited when Rosalind masquerades as a boy in *As You Like It*, or when Viola in *Twelfth Night* prances around in men's clothing without anybody becoming aware of it until along about Act V. Those things were considered literary devices; they bothered nobody, least of all the audience, which was quite prepared to accept the conventions.

The important thing about *Così* is that it contains real human beings faced with a very human problem, ridiculous as is the situation in which they are placed. Very few operas can boast equivalent characterization. Nor can many operas boast the cynical but thoroughly literate attitude towards a certain decaying class of society that *Così* contains. Through nearly every line in the libretto leers the unregenerate face of Lorenzo Da Ponte; and through every measure bubbles Mozart's commentary on the text.

Da Ponte was a self-made man who unmade himself, eventually. He was born in Italy, in 1749, of Jewish parents. When his father took a Catholic for his second wife, the whole family was baptized, and Lorenzo was educated in a seminary. He was reared to be a priest, and soon was ordained. In the meantime he discovered a remarkable fluency in his pen. Everybody admitted his brilliance. After ordination he went to Venice to seek his fortune. A series of spectacular, reprehensible adventures followed. Lorenzo was a very naughty young man. In 1779 he got out of Venice, just a step ahead of the police. He achieved immortality in Vienna as Mozart's librettist for *Le Nozze di Figaro*, *Don Giovanni* and *Così fan tutte*. After Mozart's death, Da Ponte drifted through Europe, always with ambitious projects that never came off, and ended up in America. He died, penniless and virtually unknown, in New York in 1838.

AS a librettist, Da Ponte was influenced by classic Italian dramatists such as Carlo Goldoni and Carlo Gozzi, both of Venice. Goldoni and Gozzi were essentially satirists, not too different in aim from the satirists of the Age of Pope They hit at the "humours" of the world in stylized works of art that have not altogether lost their pungency. In some respects there was a parallel in British Restoration drama. And, as in Restoration drama, the plot of *Così* was for a long time considered immoral. Victorian England and bourgeois Germany did not like to see their image of pure womanhood toppled from its pedestal.

But the situations in *Così* are not to be taken seriously, nor did Da Ponte ever suggest that they be. They are merely devices, like the bear in Shakespeare's *Winter's Tale*. Using those devices as a peg, Da Ponte composed a lightweight, witty opera buffa, artificial and adorable, sensuous and cynical, looking on the world with experienced eyes and laughing at that. Da Ponte and Mozart even looked with tongue in cheek on grand opera itself. Fiordiligi's grand, complicated second-act rondo is nothing but an elaborate parody of the conventional vocal operatic heroics, all the more humorous in that the audience is fully aware that the thoughts expressed so elaborately by the singer are as false as the pyrotechnics.

Mozart and Da Ponte are constantly repeating this device. Da Ponte invariably puts exalted language into the mouths of his characters just when the situation is most artificial; and, as the language becomes more and more high-flown, so does Mozart's music. In short, Mozart and Da Ponte are having fun at the expense of their characters.

DA PONTE was a keen observer. His gallants are the typical men-about-town encountered in any day and age—superficially sophisticated, eternally masculine, basically romantic, convinced in their adolescent belief that *their* women are pure and patient by the mere virtue of belonging to them. As for other women—well, as Ferrando says, "for men like us there always are plenty of women." And Da Ponte's two "heroines" talk a brave line and put up a noble façade, but they are in reality shallow, brittle specimens of a type of upper-class society that Da Ponte satirized so well. Like *Le Nozze di Figaro*, *Così* is a social reflection of the breakdown of that upper class. The servant girl, Despina, is the smartest figure in the opera; she thinks more rapidly than Don Alfonso, even. Mozart and Da Ponte, both of the lower class, had nothing but contempt for the brains and morals of the aristocracy. That feeling was present in *Nozze*, it is present in *Così*, and both were indications of the revolt that culminated in the French Revolution only a few years later. Mozart's great operas, it is not too generally realized, are quite devastating social documents.

Here, then, is a summary of the essential *Così fan tutte* that Wolfgang Mozart and Lorenzo Da Ponte composed. Look, they say, here are two fashionable, spoiled and not too bright young women of the upper class—women who live comfortably, have no real problems, no real interests; who do nothing but prate platitudes about love and life. See how they carry on when their lovers leave. Listen how they rend the air with their protestations of undying love. See how desolated they are by their departure—and even believe it for the time being, bless their artificial, feminine little hearts. And look how they repel the ardent (and moneyed) pleas of a new pair of suitors. But (say Da Ponte and Mozart), they know and we know what the heart of a woman in their particular class of society really is. A little more supplication, a few more pleas, and they will fall. And look especially at that hypocrite of a Fiordiligi! so *very* loud in her respectability, so *very* complete when she finally surrenders.

And then Mozart and Da Ponte, through the person of Don Alfonso, talk to the disturbed, to put it mildly, pair of male lovers. "Why not marry them anyway? Do you think that Dorabella and Fiordiligi are different from any other women? You have to taken women [and, by extension, men, the world, life itself] as Nature made them. It's the way of the world, and you'll have to learn to accept things as they are, and make the best of them."

NOW, this may be a distressing attitude towards womanhood. But in *Così fan tutte*, the acceptance of things as they are, of life as it is, is in reality a highly civilized one. For it accepts certain basic, unalterable human foibles (of which the frailty of woman is merely the aspect used in the opera) without trying to reform them. It accepts the inevitable and makes the best of it; and, in some respects, it operates on a fairly respectable philosophical level beneath all the persiflage. In a world where there are atheists and believers, pragmatists, idealists, realists and a good majority who just have not thought about anything, it is too much to expect that *Così fan tutte* carry a universal message. A like or a dislike for its central core will resolve down to a matter of emotional affinity and one's own reaction toward the inexplicable world in which we live. But the cream of the jest is that the cynical *Così fan tutte*, far from being immoral or amoral, may well be one of the most moral and ethical works of its kind ever written.

Title picture in an early edition of *Così fan tutte*.

WALT WHITMAN AS A MUSIC CRITIC

WHITMAN IN HIS LATTER DAYS . . . Left, exterior of the house at 330 Mickle St., Camden, now a shrine dedicated to the poet and maintained as a State Historic Site; center, the library as it appears today; right, a photograph of Walt in his rocking chair, taken a few years before his death.

By R. M. Kerr

WHEN Walt Whitman, old and crippled from the effects of a paralytic seizure which lamed one of his hands, lived in seclusion in a little house at 330 Mickle Street in Camden, N. J., he wrote feelingly of the days he spent as a young man, attending the opera and theatre in what he would probably have called Manahatta. This essay was published under the title "Old Actors, Singers, Shows &C., in New York," and under it appeared a characteristic subtitle, "Flitting mention—(with much left out)." It is in his inimitable style, and had best speak for itself:

"Seems to me I ought acknowledge my debt to actors, singers, public speakers, conventions, and the Stage in New York, my youthful days, from 1835 onward—say to '60 or '61—and to plays and operas generally. (Which nudges a pretty big disquisition; of course it should be all elaborated and penetrated more deeply—but I will here give only some flitting mentionings of my youth.)

"Seems to me now when I look back, the Italian contralto Marietta Alboni (she is living yet, in Paris, 1831, in good condition, good voice yet, considering) with the then prominent histrions Booth, Edwin Forrest, and Fanny Kemble and the Italian singer Bettini, have had the deepest and most lasting effect upon me. I should like well if Madame Alboni and the old composer Verdi (and Bettini, the tenor, if he is living) could know how much noble pleasure and happiness they gave me, and how deeply I always remember them and thank them to this day. For theatricals in literature and doubtless upon me personally, including opera, have been of course serious factors. (The experts and musicians of my present friends claim that the new Wagner and his pieces belong far more truly to me, and I to them likely. But I was fed and bred under the Italian dispensation, and absorb'd it, and doubtless show it.)"

Answering an attack on his poem, Out of the Cradle Endlessly Rocking, he wrote in the Saturday Press of Jan. 7, 1860, that "Walt Whitman's method in the construction of his songs is strictly the method of the Italian opera." As quoted in a new volume, Whitman and the Opera, by Robert D. Faner, recently issued by the University of Pennsylvania Press (the author is Professor of English at Southern Illinois University and was a student of voice for some years under the late Pasquale Amato) the "Good Gray Poet," in his latter days, told his friend Horace L. Traubel that "My younger life was so saturated with the emotions, raptures, uplifts of such musical experiences that it would be surprising if all my future work had not been colored by them."

The Bard with Trimmings

In the passages devoted to music in the essay originally quoted above, we find the poet reminiscent:

"We had some fine music those days. We had the English opera of Cinderella (with Henry Placide as the pompous old father, an unsurpassable bit of comedy and music.) We had Bombastes Furioso. Must have been in 1844 (or '5) I saw Charles Kean and Mrs. Kean (Ellen Tree)—saw them in the Park [Theatre, which was situated in what is now Park Row] in Shakespere's King John. . . . It was an immense show-piece, too; lots of grand set scenes and fine armor-suits and all kinds of appointments imported from London (where it had been first render'd.) The large brass bands—the three or four hundreds 'supes'—the interviews between the French and English armies—the talk with Hubert (and the hot irons), the delicious acting of Prince Arthur (Mrs. Richardson, I think)—and all the fine *blare* and court pomp—I remember to this hour. The death-scene of the King in the orchard of Swinstead Abbey, was very effective. Kean rush'd in, gray-pale and yellow, and threw himself on a lounge in the open. His pangs were horribly realistic (He must have taken lessons in some hospital.) . . ."

Concert Life a Century Ago

The poet's taste was nothing if not eclectic; the experience that he remembered so vividly in the 'seventies of his life were often of the more "popular" types of art. He continues:

"One of my big treats was the rendering at the old Park of Shakespere's Tempest in musical version. There was a very fine instrumental band, not numerous but with a capital leader. Mrs. Austin was the Ariel, and Peter Richings the Caliban; both excellent. The drunken song of the latter has probably been never equal'd. . . .

"Yes; there were in New York and Brooklyn some fine non-technical singing performances, concerts, such as the Hutchinson band, three brothers, and the sister, the red-cheek'd New England carnation, sweet Abby; sometimes plaintive and balladic—sometimes anti-slavery, anti-calomel, and comic.

"There were concerts by Templeton, Russell, Dempster, the old Alleghanian band, and many others. Then we had lots of 'negro minstrels,' with capital character songs and voices. Often saw Rice the original 'Jim Crow' at the old Park Theatre filling up the gap in some short bill—and the wild chants and dances were admirable—probably ahead of anything since. Every theatre had some superior voice, and it was common to give a favorite song between the acts. 'The Sea' at the bijou Olympic (Broadway near Grand) was always welcome from a little Englishman named Edwin, a good Balladist. At the Bowery [Theatre, which then housed opera and other entertainments] the lovers of Sweet William

" 'When on the Downs the fleet was moor'd' always bro't an encore, and sometimes a treble."

Swedish Nightingale in Review

However, Whitman did not restrict his attendance to the minor entertainments. He took everything in his stride with a certain sweet open-mindedness. In his Specimen Days, printed in his prose writings, he says, "All through the years off and on, I frequented the old Park, the Bowery, Broadway, and Chatham-Square theatres and the Italian operas at Chambers-street, Astor Place or the Battery

(*Continued on following page*)

WHITMAN AS A MUSIC CRITIC

(Continued from preceding page)

(the last Castle Garden, later to become an immigrant station)."

Perhaps it was at the latter place that he heard Jenny Lind, a singer who created a greater furore than any who had yet visited America, when Barnum brought her here in 1850, but of whom Whitman's judgment was rather temperate. He disliked voices that were pure, cold, however virtuosic; he at first had a hearty disdain for the artificialities of opera, and preferred the homespun type of American ballad, but later came to like it very well. Of Mme. Lind, he wrote in the essay we are quoting:

"I remember Jenny Lind and heard her (1850 I think) several times. She had the most brilliant, captivating musical style and expression of any one known; (the canary, and several other sweet birds are wondrous fine—but there is something in song that goes deeper—isn't there?)"

Brilliant Operatic Annals

The period in which the poet attended opera in New York was a brilliant one. The Italian opera was in the first flush of its popularity here, though managers met bankruptcy with great regularity. Whitman knew much of this interest was shallow. He was concerned with the human side of the art, and pondered often and seriously the effect of music on listeners. "Great is the power of music over a people!" he wrote in Gathering of the Forces, and it was no accident that his poetry later exercised so profound an effect on our composers who set it, particularly in the World War II period, when his voice spoke for the American soul in perilous times.

The season of 1852-3 seems to have been particularly significant for him, as it included the New York debut of the aforesaid Marietta Alboni, whom many considered the greatest artist of her time, at least since the unforgettable Malibran. Heard first in concert, she later—according to the chronology of Prof. Faner—sang at the Broadway Theatre in a company especially organized to present her as a star, appearing in Rossini's Cenerentola, Bellini's Norma and La Sonnambula, and Donizetti's La Figlia del Regimento. This was a brilliant era indeed, for later in the winter the rival company of Max Maretzek at Niblo's Garden was featuring Henrietta Sontag in operas by Rossini, Donizetti, and Meyerbeer. The next spring the two companies merged, but Mme. Sontag disappeared from the roster, to reappear with the Castle, Garden troupe the following summer.

Whitman as Gallery God

What did Whitman think of these treasures of vocal art more or less common a century ago, the like of which we are not able to hear today? It must be remembered that he matured in his operatic "culture" slowly, but in the course of "covering" performances when he was editor of the Brooklyn Eagle in 1846 and 1847, he did acquire a certain standard of comparison. That he thrilled to the art of Alboni vindicates the correctness of his basic standards of judgment. This is what he wrote of her singing in Faint Clews and Indirections:

"The best songstress ever in America was Alboni.—Her voice is a contralto of large compass, high and low—and probably sweeter tones never issued from human lips. The mere sound of that voice was pleasure enough.—All persons appreciated Alboni—the common crowd as well as the connoisseurs.—We used to go in the upper tiers of the theatre (the Broadway), on the nights of her performance, and remember seeing that part of the auditorium packed full of New York young men, mechanics, 'roughs,' etc., entirely oblivious of all except Alboni, from the time the great songstress came on the stage, till she left it again.—

"Alboni is a fully developed woman, with perfect-shaped feet, arms, and hands.—Some thought her fat—we always thought her beautiful.—Her face is regular and pleasant—her forehead low—plentiful black hair, cut short like a boy's—a slow and graceful style of walk—attitudes of inimitable beauty, and large black eyes.—We have seen her in pathetic scenes (as in Norma, plann'g the death of her children), with real tears, like rain, coursing each other down her cheeks. . . ."

And he paid tribute to her in his poems, notably in To a Certain Cantatrice, in which occur the lines:

"The teeming lady comes
The lustrous orb, Venus contralto, the
blooming mother,
Sister of loftiest Gods, Alboni's self
I hear."

In Out of the Cradle Endlessly Rocking he again alludes to her. . . .

That this singer did possess the power to thrill was noted by a professional music critic, Richard Grant White, who writing in the New York Courier and Enquirer, is quoted by Prof. Faner as saying: ". . . It is in the quality, the calibre, and the copiousness of the voice, rather than in its extent or flexibility that its charm is found. . . . There is an indefinable something, more delicate than expression, yet akin to it, which makes her song float like a seductive aroma around her hearer, penetrating to the most delicate fibres of his being, and pervading him with a dreamy delight."

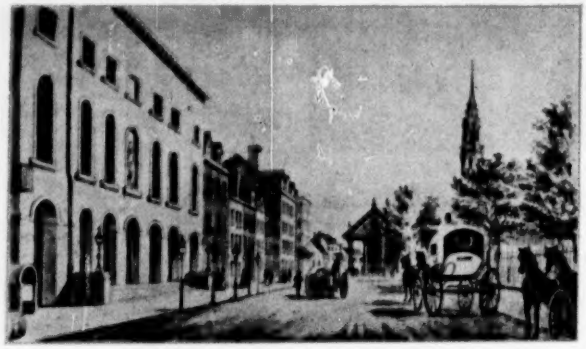
Although Whitman's comments on the opera took in quite a few of the minor artists of the day, he heard some of the most eminent. Such, for example, were the soprano Giulia Grisi and her husband, the tenor Mario. They were among the most feted of the mid-nineteenth century opera singers, known and revered throughout Europe. In November Boughs, he writes: "I also heard Mario many times, and at his best. In such parts as Gennaro in Lucrezia Borgia he was inimitable—the sweetest of voices, a pure tenor, of considerable compass and respectable power." These artists appeared at the Academy of Music, opened in 1854.

Whitman also paid tribute to the tenor Brignoli, heard in Il Trovatore and other works at the Academy, and to whom he penned the poem, The Dead Tenor, as a memorial tribute. He has somewhat sentimentally described the power summoned by Mme. Euphrosayne Parepa-Rosa in his poem The Singer in Prison, which tells how that soprano sang for the inmates of a jail and moved them to tears. In this occurs the inimitable line,

. . . "the large calm lady walks the
narrow aisle . . ."

Excitement of First Nights

The rough-fibred celebrator of the joys of the outdoors, tramping, and the thrilling lilt of bird song, was nevertheless quite keen, in his younger days, about the stir and excitement of city throngs, even fashionable ones.



THE OLD PARK THEATRE, NEW YORK.

Writing for the Brooklyn Eagle, Feb. 24, 1847, he described the various musical treats that New York offered: "At the Olympic Theatre, they are giving a run, after the old sort, of the popular operas, very neatly got up on a small scale. Miss Taylor appears tonight as Zerlina in 'Fra Diavolo' (the best played parts at this theatre are Diavolo's two fellow robbers). . . . At the opera house in Chambers Street they are continuing the representation of a narrow few—those not even the second best—of the Italian operas: tonight 'Lucrezia Borgia.' On Wednesday night it will be pleasanter to go, for then they give 'Lombardi.' Nor must we overlook the new musical corps, late from Havana, now giving operas at the Park, two evenings each week: after the next representation . . . our readers will get a plain man's opinion of them . . ."

On March 23, 1847, he reviewed a performance of The Barber of Seville for this newspaper, and on Nov. 9 of that year a performance of Elijah by Mendelssohn, introduced to the U. S. by the Sacred Music Society of New York. He also published criticisms of concert artists such as Sivori and others. Whitman's descriptive magic as he summons the atmosphere of a gala audience, with all its human foibles, is worthy of illustration. In his essay, New York Dissected, he gives several pages to the delights of A Night at the Opera, apparently at the Academy of Music, the showplace of the day:

"Up where Fourteenth Street crosses Broadway . . . we turn the corner, and a few rods to the East is the Opera-

house. It is the largest amusement building in New York, and one of the largest in the world. We see the rows of globe lamps outside on the balcony as we approach. The light falls softly, but plentifully, on the chocolate-colored walls, and on the iron railings and on the dark painted sashes of the windows, and down over the four or five broad steps of the front, where the entrance leads in to the parquette and the boxes. Series of little crowds of people fill the corners, and along down the walks for some distance. There are plenty of policemen in blue frock-coats and caps, with brass stars on their breasts, and numerous loungers come to see the richly dressed women as they arrive in their carriages or on foot. Then, for a while before we reach the door, we are besought by half-grown youngsters to buy a 'book of the opera, English and Italian.'" . . . [This detail has not changed through the years, at least. . . .]

"It is nearly eight o'clock, and the arrivals are full (?) and hurried. At the crossings there is a steady stream, sometimes dammed up and heaped into great masses by the obstructing carriages. . . . What beautiful, fat, pampered horses! The gas shines upon their polished harness—the liveried coachman pulls taut on the reins—the footman jumps down from his seat beside the coachman and opens the door—out steps a gentleman in full dress, and out step the ladies. . . ."

The Sad Life of Opera Habitués

To the latter, the appraising eye of the poet-reporter gives a good deal of appreciative description, not neglecting to note one perfect specimen: "What a face! Light hair, large round features, complexion perfect, figure tall, dress dazzling," who stalks by with "a half indifferent look she gave to the crowd," nor did she bother to accept the arm of her husband, "a mean-looking man forty-five or fifty years old, a very rich banker. . . . She was of poor family, and married him for his wealth, and has no love or respect for him. You can see many such couples at the opera. . . ."

There is more of this moralizing; Whitman found the Academy a rather cold place. However, looking around from his seat in "the parquette" he notes: "What costly and fashionable dresses! What jewelry! . . . Those white-gloved hands, lifting or holding . . . large opera-glasses! What an odor of different perfumes. . . . what an air of polished, high-bred . . . bland, superb . . . repelling fashion. . . . How the copious yet softened gas-light streams down from the hundreds of burners! What a rim of fire up overhead encircling the base of the dome. . . ."

At last the conductor must have appeared and tapped his baton, but at this interesting juncture the sketch ends. Only in his old age, recapturing something of those magic days of yore, the poet ends his essay on Old Actors with the nostalgic words: "And so let us turn off the gas. Out in the brilliancy of the footlights—filling the attention of . . . a crowded audience and making many a breath swell and rise—O so much passion and imparted life!—over and over again, the season through—walking, gesticulating, singing, reciting his or her part—But sooner or later wending to the flies or exit doors—vanishing to sight and ear—and never materializing on this earth's stage again."

A First-Nighter to the last.

"Met" Fund Reaches $900,000

The fund for acquiring a property on which to build a new Metropolitan Opera House at a site south of Columbus Circle offered by the city's slum clearance committee, headed by Robert Moses, has received pledges of $900,000 toward a total of $1,200,000. It was stated recently that the prospects for raising the remaining sum were "good." Though Jan. 15 was reported to be the deadline date for reporting on the matter to the committee, it was stated that the period would be extended. The $900,000 has been raised by a group of Metropolitan Opera board members. The sums include one offer of $500,000 and another of $100,000, virtually all pledges coming from private individuals.

When the fund for the site is complete, the opera company will undertake to raise a further amount for the construction of the building, which has been estimated to involve expenditures of between $15,000,000 and $25,000,000. It is hoped to interest prominent foundations and corporations as donors, if this ambitious program is undertaken. The "Met's" present site would bring about $5,000,000 if it were sold, but there are $1,100,000 in mortgages on the property, and it is hoped to use the remainder as an endowment fund for operation.

The terms of Mr. Moses' offer specified that, if the Metropolitan can not build a new house, it must resell the land at the price it paid, and to a purchaser approved by the city.

When the money for the site is in hand, the Metropolitan plans to hold conversations with the New York Philharmonic-Symphony as to the possibilities of its sharing in the plan to build a music center south of Columbus Circle. It was also reported that a prominent ballet organization would be invited to join in the project.

The American National Theatre and Academy (ANTA) was considering taking part of the site.

Hirschmann Quits New Friends Post

Ira A. Hirschmann, founder with Hortense Monath of the New Friends of Music 16 years ago, has resigned as its president. He tendered his resignation to William H. Davis, chairman of the board, giving as his reasons that his action was due to "the resumption of certain public duties." He recently returned from Yugoslavia and Israel, where he made studies for the State Department. The series will continue as planned until its conclusion on March 2.

Miss Monath stated that the new season would begin on Nov. 4 with an appearance by the Quartetto Italiano.

Rochester Re-engages Leinsdorf

ROCHESTER, N. Y.—The appointment of Erich Leinsdorf for another year as regular conductor of the Rochester Philharmonic Orchestra has been announced by Joseph F. Taylor, president of the Rochester Civic Music Association. This will be Leinsdorf's sixth consecutive year with the Rochester Orchestra.

The announcement was made in connection with the Music Association's 24th annual fund-raising campaign, in which 600 volunteer workers will seek to reach a goal of $126,000 for the coming year.

Paray Gets Detroit Contract

The Detroit Symphony Orchestra has awarded a three-year contract as permanent conductor to Paul Paray.

RENEWING CONTRACT . . . Arthur Judson, William Kapell's first and only manager, and the pianist celebrate a decade of successful cooperation and association by signing another long-term contract. When the pianist came to Mr. Judson in 1942, he was nineteen. The following summer he made his New York orchestral debut with the Philharmonic-Symphony at the Stadium; the autumn of 1942 he began his first concert tour. Now, ten years later, Kapell has been heard in both Americas, Australia, New Zealand and Europe.

Baltimore to Premiere Opera

BALTIMORE.—The Peabody Opera Company has announced the world premiere of The Tenor, opera by Hugo Weisgall, with libretto by Karl Shapiro and John R. Allen, based on a play by Frank Wedekind, The Chamber Singer. This will take place Feb. 11, 12 and 13 in the Concert Hall of the Peabody Conservatory. The composer will conduct, and Dr. Ernest J. M. Lert, director of the company, will have charge of the stage.

"Met" Presents New Carmen

The Metropolitan Opera's newly staged production of Carmen had its first presentation on Jan. 31, in a special performance sponsored by the Metropolitan Opera Guild as a 'benefit for the company's production fund. Tyrone Guthrie, stage director from the Old Vic, London, was in charge of the staging, and new settings were designed by Rolf Gerard. The cast included Risë Stevens in the title role, Richard Tucker as Don José (his first performance in this role at the "Met"), Frank Guarrera as Escamillo, and Nadine Conner as Micaela. Other roles were sung by Lucine Amara, Margaret Roggero, George Cehanovsky, Alessio de Paolis, Osie Hawkins and Clifford Harvuot. Fritz Reiner conducted. The production will be reviewed in the issue of Feb. 15.

Mennin Symphony Wins Award

The Third Symphony by Peter Mennin has been granted the Composer's Award for 1952 of the Walter W. Naumburg Foundation. The score will be recorded by Columbia Records.

Steinberg for Pittsburgh Podium

William Steinberg, conductor of the Buffalo Philharmonic Orchestra, has been engaged as permanent conductor of the Pittsburgh Symphony Orchestra.

Paris Revives D'Indy Stage Works on Centenary

By Suzanne Demarquez

PARIS. — Owing to the holiday interim not many new productions have seen the light in recent weeks. The Opéra was content to mark the centenary of Vincent D'Indy's birth with a revival of his L'Étranger (The Stranger). This lyric drama is of debatable effectiveness theatrically, but musically it adds to the stature of its composer. D'Indy might perhaps have attained higher rank in writing for the musical theatre if he had lived at a time when the Wagnerian influence was less powerful.

The revival revealed the remarkable vocal qualities of the young singer Régine Crespin, graduate of the Conservatoire, who seems to have a fine career in prospect. The stage direction of José Beckmans and the fervent musical direction of Louis Fourestier were important elements in securing the success of the evening. The bill was completed with a revival of D'Indy's ballet Istar, based on his well-known orchestral variations.

Caucasian Dance Novelty

The success of the ballet season by the Marquis de Cuevas' forces at the Théâtre de l'Empire caused it to be extended for another three weeks. This additional span brought the latest—and perhaps best—creation of the series, Le Prisonnier du Caucase, a ballet in three scenes by George Skibine, after a poem by Pushkin. The music by Khatchaturian is derived from his ballet Gayne and adapted by Nicolas Stein. During a 19th century battle a Russian officer is taken prisoner by the Caucasians, is led to a village and there thrown into slavery. A young girl falls in love with the stranger, helps him escape, and then commits suicide. The score, inspired by folksongs, is developed with vigor and admirably orchestrated. The dances choreographed by Skibine are full of rhythmic élan, and the triumph was greatly helped by the evocative scenery designed by Doboujinsky. Marjorie Tallchief as the maiden, Skibine as the prisoner, Léon de Pian and Daniel Sellier were the principal dancers. Gustave Cloëz was the excellent conductor.

At the same theatre the Spanish troupe of Teresa and Luisillo, both previously associated with the ensemble of Carmen Amaya, presented programs of fine taste and ingenuity. They offered short ballets, some without music, danced to the seductive rhythms of seguidillas gitanas; others, such as El Prisonero y la Rosa, accompanied by song and guitar. Despite their consummate technique, this type of program may become monotonous.

Television also had a novel share in the proceedings, since this medium was used to present the opening program of the Spanish ballets direct from the stage.

Another televised dance series was of works especially created and kinescoped. It was called Ballets de France, ranging in subject from children's ballets to comic dances such as the cancan and the street celebrations of July 14. The cast included artists of the Casino de Paris and acrobats. The composers, Ivan Semenoff and Jean Wiener, contributed notably, as did the musical director, Richard Blareau. The success was pronounced.

PARIS DANCE NOVELTIES . . . Above, scene from Scaramouche, with music by Sibelius and choreography by Rosella Hightower, presented by the Ballet de Marquis de Cuevas. L. to r., Miss Hightower, John Taras and George Skibine. Below, a scene from The Prisoner of the Caucasus, with music by Khatchaturian, and choreography by Mr. Skibine, given by the same organization. Daniel Sellier is in foreground.

Milhaud Conducts His Work

Returning to the concert offerings of recent weeks, Darius Milhaud appeared with the Orchestre National, conducting his Festin de la Sagesse, op. 141, based on a poem by Claudel and composed in 1935 on a commission from Ida Rubinstein. The work has fresh melodic ideas, and plenty of spirit, despite its sometimes melancholy color; it was received with vociferous applause. Much of this was owing to the fine work of the vocal soloists, including Janine Micheau, Hélène Bouvier and Lovana, from the Opéra, and the choir of Yv. Gouverné. . . . In the choral realm another outstanding event was the complete hearing of Handel's Messiah which drew a record audience to the Salle Pleyel, as conducted vigorously and effectively by Edmund Pendleton with four choirs united under his baton, the Orchestre Pasdeloup, the organist M. L. Girod, and soloists including Marie Powers, of Consul and Medium fame. . . .

Honegger and Schmitt Premieres

The Concerts Pasdeloup, with Pierre Dervaux conducting, offered the premiere of a Suite Archaique by Honegger. The titles of the four movements—Overture, Pantomime, Ritornelle, and Serenade—are the sole reminders of archaism, as the music is decidedly contemporary in its idiom, being rather close to this composer's Fifth Symphony. The success was marked. . . .

Another premiere was that of the Suite en Trois Mouvements by Florent Schmitt, also fervently applauded when presented at the Concerts Colonne under Paul Paray. . . . Batonists in visits with the Concerts du Conservatoire included two notables — Carl Schuricht, one of the great leaders of our time because of the loftiness of his conceptions and the rhythmic exactness of his performances and Erich Kleiber, who led a carefully prepared program of works by the Strauss dynasty in a Viennese Evening by the same orchestra. . . . A concert of scores by Henry Barraud, musical director of the French Radio, gave one the opportunity again to appraise the seriousness and depth of his style. His cantata, Le Testament de Villon, is one of the most moving works in contemporary French music. . . .

Milhaud presented a program of music by three young French composers, among his students at the Conservatoire, and three of his American pupils. Among the first, one must single out for praise Charles Chaynes, winner of the Grand Prix de Rome for 1951; and of the latter, there were some fine melodies for a cappella women's chorus by Anne Kish, excellently sung by the Chorale de la Fondation des U. S. A. at the Cité Universitaire, and conducted by Betty Weinstock. . . .

Full Houses for Pianists

The recital scene has recently been dominated by two pianists — Wilhelm Kempff and Clara Haskil. The first-named played all the piano sonatas by Beethoven, and the large Salle Pleyel was sold out for all seven evenings. His work is well-known for its sincerity, warmth, vivacity and originality of treatment, but he somewhat exaggerates dynamic contrasts, alternating from almost inaudible pianissimi to violent fortissimi—with an effect surprising and novel, but not the principal goal of the music. Clara Haskil, on the contrary, seems to be always the humble servant of the music, of which she seeks to give the very essence. The success of this admirable artist was a resounding one. . . . At the theatre in the American Embassy, we heard a recital by Frank Glazer, a brilliant piano virtuoso from the States, and another by the well-known American contralto, Elizabeth Wysor. . . .

The preparations for the May music festival are being made on a brilliant scale. Participating, among other groups, will be the Vienna Philharmonic, the Boston Symphony, the RIAS Orchestra from Berlin, that of the St. Cecilia Academy in Rome, the New York City Ballet with Balanchine, and before all, Stravinsky, conducting his works in person. More details of this exceptional project will be given in subsequent issues.

Gueden Singing in Vienna

Hilde Gueden, Metropolitan Opera soprano, during a month's leave of absence from that company, is singing ten performances in Vienna. Her roles in the Austrian capital are Sophie in Rosenkavalier, Pamina in The Magic Flute, Alice in Falstaff, Gilda in Rigoletto and Susanna in The Marriage of Figaro, which she sang for the first time at the Metropolitan on Jan. 4. She returns to New York in February.

Career of the Pianist Today Offers Many Opportunities

"Nine out of ten talented young pianists today, upon being asked 'What ultimate goal do you hope to attain through the serious study of music'? will answer: 'I want to be a concert pianist.' What chances do they have? What price concert career today?" queried Alfred Mirovitch, the noted pianist, teacher and editor, and proceeded to answer his own question.

"Many hundreds may aspire to become concert pianists. In the sense that they will have had good training, they will be good musicians, will have a solid technical equipment and a fairly large repertoire. Thus they will be fully equipped to appear in recital and play concerti with orchestra.

"But how many of these hundreds will be real artists? Alas, only a handful. Real artists are not made; they are born. To be a concert pianist is a profession today; and, as in every other profession, one can become good, excellent, or superior and attain a position according to the degree of efficiency reached.

"But to be an artist is something entirely different. It is a vocation; I might even say—a destiny. Few people realize that a real artist has to possess a rare integration of qualities, rare not only for a musician, but for any human being. He has to have great strength of character, a keen mentality, an enormous capacity for self-discipline and sacrifice, and at the same time—a rich imagination. Also that rare, intangible gift of penetrating into the deeper, hidden meaning of great music: to feel and recreate the greatness of the things that music has to say.

"The few who are blessed with these rare gifts can aspire to, and should devote their whole life to, a concertizing career only. To repeat: it is their destiny."

Some Other Possibilities

"And what about those other hundreds of talented and accomplished young pianists? What can they look forward to?" we asked Mr. Mirovitch.

"Never in history or in any other country have there been more opportunities, more chances for a successful career and an interesting life for the young pianist, provided—and this is the point—he does not aspire to be a concertizing artist only," he replied.

"Very early in life he should begin to prepare himself also to be a teacher—and that takes study, thought, and experience. The good and accomplished pianist is not automatically a good teacher; indeed, quite often the contrary is true. On the other hand, the fine musician-pianist who at the same time is a really good teacher can look forward to a very interesting and rewarding career.

"To be an able accompanist is another activity which can be most rewarding, artistically as well as financially. But, just as in teaching, it too takes good training and experience.

"In the field of radio and television there are innumerable openings for an able and versatile pianist who is willing to adjust himself to a new medium.

"And that isn't all, by any means: Lectures and lecture-recitals can be given, and as you know, countless clubs and colleges offer opportunities for that type of engagement. Then, again, many publishers have need for well-trained pianists to assist in editing, and the like.

"What I advocate is a 'combination career': to be active in several fields in music. Incidentally, it also is the safest way. To use an old saying—'don't put your eggs all in one basket!'"

A GLIMPSE OF MIROVITCH'S HANDS.

"And what about yourself?" we asked Mr. Mirovitch." Did your own career develop as such a 'combination' one?"

"Let me give you a short sketch of my life in music, and you shall be the judge," he said. "After graduating from the St. Petersburg Conservatory, I did nothing else for over twenty years but concertize. I roamed the world from end to end, and played over 1,200 concerts in 37 countries. This included pioneering in such lands as Australia and New Zealand, South and Central Africa, Java, Sumatra, the Philippines, China, Japan, Siam, India and many other places. Of course, I also toured the U. S. many times and, in Europe, appeared in almost every country.

"After a long concert tour abroad I returned to America in 1931, and then an entirely new phase of my work began. I had taught before, of course, but only in the summer, giving master classes, as have so many other concertizing artists. After 1932 I took up this activity regularly, and for a few years taught privately, then from 1940 to 1945 as head of the piano department at the Jordan Conservatory, commuting twice a month between New York and Indianapolis. Since the latter year I have taught privately again in New York, but every summer I have also conducted master classes and given lecture series—in Los Angeles, Portland, Seattle and Chicago. During the last seven years I have been active at Juilliard as a member of the faculty of the summer school.

"It wasn't always easy to combine these activities with quite a few concert engagements, sandwiched in between. For example in 1937 I 'jumped' over to China and Japan for a tour of 25 concerts—only to begin a master class session in Portland on the day of my return. Often, in the same week, there would be, say, 15 lessons to give, a recital to play, and a major lecture to boot. But I love this busy life—and I want to assure you that I consider teaching my major activity at present. Every artist who has talent for teaching should do so, should transmit to the younger generation the best that is in him. Potentially, he can deeply influence young people not only in their music, but in their whole way of thinking about life."

Editing Opens New Vistas

At this point the interviewer recalled the many editions of music from the pen of Mr. Mirovitch, and asked him how he came to enter this field.

"Really, by pure accident," he said. "Two things happened almost simultaneously: one day while digging in a pile of old books and music in a second-hand bookstore in New York—one of my favorite occupations—I came upon an old edition of masters of the 17th and early 18th centuries, I brought it home, and soon realized that I had found a number of hitherto unpublished little masterpieces. I began to dig not only in bookstores but in libraries in New York and in Washington, delving into MSS. and old editions, and I came out with enough for many publications.

"At about the same time, the Leeds Music Company asked me to edit fifteen short pieces by Kabalevsky. I accepted the offer, and this became the first edition I ever made. Then followed three volumes of early classics for Schirmer (mostly my discoveries), several collections of Russian music for students and the first complete edition of Rachmaninoff's Etudes-Tableaux, for Leeds; a volume of Scarlatti Sonatas for Marks and the recently published New Recital Repertoire for Elkan & Vogel. I am now preparing a limited Chopin Edition for the last-named firm; a new series of my 'discoveries' for Schirmer, and several other volumes for Leeds.

"This activity has been, and still is, one of the most exciting phases of my career. On the other hand, I am proud and happy to think that I am helping to develop a greater repertoire, both for teaching and for public playing." R. M. K.

Jolliffe Memorial for Columbia

A memorial dedication was held in Teachers College Chapel, Columbia University, on Jan. 10, when 40 especially compiled volumes were presented as a tribute to the late Norman Jolliffe, baritone and teacher, who had been a Columbia faculty member from 1913-1925. The memorial, planned by colleagues and pupils of Mr. Jolliffe, included oratorios, German, French and old Italian classics, and opera. Each volume is inscribed "in loving memory of Norman Jolliffe." An impressive service was conducted by Dr. James Mursell, head of the music department. Dr. Hollis Caswell, dean of the college, spoke, and Mortimer Davenport, pupil of Mr. Jolliffe, gave a eulogy. Dr. Howard Murphy was at the organ, and the hymns Holy, Holy, Holy and O God Our Help in Ages Past were sung. Dr. Kaslow made the presentation speech.

Olive Jolliffe, widow of Norman Jolliffe, returned for the ceremony from Canada, where she now resides.

Cowell Lectures at Peabody

Henry Cowell, member of the faculty of the Peabody Conservatory of Music, Baltimore, gave a lecture at the conservatory for the general public on Jan. 15.

"Met" Presents New Impersonations

The season's first performance of Puccini's Madama Butterfly was given at the Metropolitan on Jan. 6, with Dorothy Kirsten in the name-role. It was one of excellent stage presentation and acting, as well as generally consistent good singing. Fausta Cleva conducted with artistry and meticulousness.

Miss Kirsten gave to the part of Cio-Cio-San an outstanding interpretation, both histrionically and vocally, and with many refinements added to the role since her last appearance here in this same opera. Mildred Miller, singing her first Suzuki at the "Met," was impressive, setting a high standard of vocal uniformity and opulence. She and Miss Kirsten proved a finely matched, artistic team in all respects. Giacinto Prandelli, as Pinkerton, his first appearance in this role at this theatre, was in exceptionally effective voice and completed the well routined leading trio. Norman Scott as the Uncle-Priest and Algerd Brazis as the Imperial Commissary sang their roles competently. Frank Valentino was most acceptable as Sharpless, and Alessio De Paolis was heard to advantage as Goro. L. C.

In the second hearing on Jan. 14, Osie Hawkins was heard as the Uncle-Priest for the first time this season, and was effective in the denunciation scene. Otherwise, the cast was the same.

Schicchi and Salome

The double bill of Puccini's Gianni Schicchi and Richard Strauss' Salome on Jan. 10 had moving, lucid performances. The English version of Gianni Schicchi was delightful, particularly in the amusing inflections of Salvatore Baccaloni, who headed the competent cast in the title role. As always, this great buffo artist made the part come alive and he was ably seconded by singers who did full justice to the witty, crisp dialogue of Charles Polachek and Herbert Grossman, which adhered well to the composer's scoring. The young lovers were a pretty pair with Thomas Hayward singing with soaring warmth as Rinuccio, and Roberta Peters, as a pert Lauretta, for the first time at the "Met," voicing the little aria and offering notable vocal clarity. Paula Lenchner, as Nella, was lovely and distinctive; others admirable in performance were Jean Madiera, La Vecchia; Alessio De Paolis, Gherardo; George Cehanovsky, Betto; Lorenzo Alvary, Simone; Clifford Harvuot, Marco; Thelma Votipka, La Ciesca; Gerhard Pechner, Spinelloccio; Lawrence Davidson, Ser Amantio; Osie Hawkins, Pinellino; Norman Scott, Guccio; Eugene Tonry, Gherardino. The music, with Alberto Erede conducting was played with pleasant sparkle. Hans Busch's direction was ingenious and vigorous.

Turning to the blue shadows and stark grandeur of Salome was a wrench to the imagination and the ear, as the sun-lit Florentine heights, gay even under the semi-ludicrous funeral trappings, gave place to the Herodian purples. Naturally, all expectancy centered on the Salome of Ljuba Welitch, but others on the roster also offered sumptuous singing and splendid characterization.

Against a magnificent background of instrumental color, with Fritz Reiner conducting the score as a great symphonic tone-poem, the stage cast sang and acted with unusual timing and intense fervor. Each in his or her role seemed worthy of specific praise: Set Svanholm, the tortured, amorous, cruel Herod; Brian Sullivan, using his fine voice as Narraboth; Herta Glaz, the graceful Page. Heard in debut with the company was Elisabeth Hoengen, evidently an actress of great gifts as well as a competent vocalist. Her Herodias had scope and dimension. She highlighted the sly anxieties and avenging ardor of the insecure Queen with subtle, effective though restrained *geste* and expression. Hans Hotter sang Jokanaan with majestic vigor and was a properly emaciated, horrific figure.

Welitch Impresses as Princess

Currently, Mme. Welitch is unequalled as the Princess Salome. This season, instead of a straight vocal projection, she is employing a more heady quality, high in clarity and timbre and sounding almost detached at times from normal tone, but curiously youthful and suited to the role of a girl who is undoubtedly strongly neurotic if not actually psychotic. Her wild, aberrant swirls across stage, reflecting the disordered mind, her desperately frantic pleading with Jokanaan, the slow-paced dance, so contrasted to her intemperate humor, her sullen reiteration of desire, and the final mad exultant triumph were marvels of eloquent, rhapsodic fervor denoting the ultimate in artistic portrayal.

Building climactic response to the exciting work of the principal singers, the supporting cast was strongly chosen. Alois Pernerstorfer and Emery Darcy, the Nazarenes; Gabor Carelli, Thomas Hayward, Alessio De Paolis, Paul Franke and Gerhard Pechner, as the Five Jews; Norman Scott, Lubomir Vichegonov, Soldiers; Osie Hawkins, a Cappadocian and Paula Lenchner, a Slave, completed the list. The staging was directed by Herbert Graf. The applause for singers, orchestra and conductor mounted to a record-breaking ovation at the end. M. C.

Silveri as Rigoletto

Verdi's Rigoletto was heard again at the Metropolitan on Jan. 16, with Roberta Peters, Jan Peerce and Paolo Silveri in the trio of leading roles. Alberto Erede conducted in his usual skillful and musicianly fashion.

It was Silveri's first appearance here as Rigoletto, and he imbued the role with intensity of expressiveness and acting, which brought into strong relief the emotions of pathos and revenge so necessary to make this difficult characterization a success. Vocally, although the voice is rich in quality, there were many traces of roughness and lack of finish, with quality often sacrificed for dramatic impression.

Jan Peerce sang a well routined and at times impressive Duke, and Miss Peters gave to the role of Gilda much good singing and a charming appearance. The cast also included Jerome Hines as Sparafucile; Herta Glaz as a new opulent-voiced and dramatic Maddalena; Thelma Votipka, Giovanna; Norman Scott, Monterone; Clifford Harvuot, Marullo; Paul Franke, Brosa; Lawrence Davidson, Count Ceprano and Lucine Amara as the Countess; Margaret Roggero, a Page, and Algerd Brazis, Chief Guard. L. C.

Prandelli as Rodolfo

Giacinto Prandelli sang his first Rodolfo on Jan. 18, registering a generally favorable impression of devoted singing and acting, except for an occasional rough spot in the upper ranges. Bidu Sayao, returning to this cast, is the Metropolitan's most pictorially convincing Mimi, and she gave the part vocal sweetness too. Nicola Moscona sang his first Colline of the season, and the other principals were Patrice Munsel, Giuseppe Valdengo and Clifford Harvuot.

M. L. S.

PRESENTATION . . . Marks Levine, r., director of the Concert Division of National Concert and Artists Corporation, receives an inscribed loving cup from the Singing Boys of Norway, tendered by Pelle, soprano soloist, while Ragnwald Bjarne, director, looks on. The Norwegian group arrived on Jan. 15 for their first American tour, which takes them to 80 cities.

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Angna Enters in "Y" Dance Series

By Rosalyn Krokover

Angna Enters, who has achieved equal fame as an artist and mime, made her first metropolitan appearance in many years in a program of her popular mime creations in the "Y" Dance Theatre Subscription Series on Jan. 20. She was accompanied at the piano by Kenneth Yost.

Miss Enters has lost none of her theatre magic or audience appeal over the years. This despite the fact that she does not play to the galleries; in some instances, her work is so subtle that unless one is sitting quite close, many of the fine points of facial expressions are lost. A case in point would be the Boy Cardinal.

On the other hand, a number like Dilly-Dally, No. 3, may be seen and enjoyed from many distance since the body gestures are broad in character. Her program note on that: "The object is to be non-objective, which is to say, art has no object but to be scientific." From that premise she takes off as the most fastidious of surgeons dressed and prepared to perform a major operation. Working with forceps, brush, paints, etc., what at first looks like something that might develop into a Mondrian eventually passes through so many phases that it ends up as nothing more than a game of tic-tac-toe with an Rx for good measure. This nonsense performed in the inimitable Enters fashion makes an amusing theatre piece.

Among the other works on the program were Delsarte; Pique-Nique (1860—Déjeuner au bois); Aphrodisiac—Green Hour; Ikon—Byzantine; Bailetomane—Connoisseur; Madame Pompadour—Solitaire, 1900; Odalisque and Artist's Life.

Choreographer's Workshop and Audition Winners at "Y"

On Jan. 13, the Choreographers' Workshop presented a program of original works at the "Y" Dance Centre Theatre. The seven works offered were A Little Girl and the World, by Mary Jane Binney; Here Comes Everybody, by Silan Chen; For Earth Too Quick, by Crandall Diehl; Guaracho, by Peter DiFalco; A Folk Suite, by Bill Hooks; Persephone, by Robert Joffrey and Becoming of Maturity, by Boris Runanin. The principle dancers were Gerry Arpino, Barbara Becher, Joan Gowman, Bodil Genkil, Dorothy Hill, Jimmy Smith, Glen Tetley and Lillian Wellein.

Fourteen dances were given by the dance audition winners on Jan. 21. The solo winners were Audrey Bolub, Bodil Genkel, Ruth Currier, Gloria Newman and Irving Burton. Each was represented by either two or three numbers, mostly all serious in nature. Modern music predominated throughout the program for the accompaniments.

Dance News

Ballet in Concert was the name of a group program given at Hunter Playhouse on Jan. 23. Those represented by works were Oreste Sergievsky, Nicholas Orloff, George Chaffee, Nina Youshkevitch, Tashamira, Leticia Jay and Emilka Hulova. . . . Dorothea Buchholz, accompanied by pianist Rachel Cavaloho, gave a dance concert at the Carnegie Recital Hall on Jan. 12. . . . Leticia Jay will give a Carnegie Recital Hall concert on Feb. 12 featuring dances of the East. . . . Doris Humphrey auditioned applicants for class in advanced choreography on Jan. 22. The class will meet for 15 Tuesdays, beginning Feb. 5, at the YM-YWHA. . . . Zachary Solov, 28-year-old choreographer and ballet master of the "Met," is the first winner of the Capezio Dance Award of $500, to be granted annually for important achievement in this field in the U. S. . . .

Helen Brainerd Sheard Active

SYRACUSE, N. Y.—Helen Brainerd Sheard, coloratura soprano, made four appearances as assisting artist with the Syracuse A Capella Choir in Syracuse, Troy, N. Y., Springfield, Mass., and Providence, R. I. She also has made two solo appearances at the Mizpah or First Baptist Church here, and one as soloist for the service held for the Syracuse Council of Church Women. At the Park Central Presbyterian Church, where Mrs. Sheard is engaged under a 46-week contract for the sixth season, she sang the soprano role in Handel's Messiah on Dec. 2. She will appear in numbers from the Mozart Requiem and Mendelssohn's Elijah.

Students of Helen Brainerd Sheard are active here and elsewhere. Mr. and Mrs. James Palmore have become missionaries to the Philippines. Mr. Palmore is business manager of Silliman University there and his wife is in charge of the music department and active in broadcasts from their station. Ruth Hardke is contralto soloist at St. Paul's Episcopal Church here and is traffic manager at Station WSYR. Ida Thaule, who was soloist at Temple Adath Yeshurin and one of the Morning Musicals singers, is now at Peabody Conservatory of Music in Baltimore for special work. She will give a recital there soon. Mia Taussig, Austrian soprano, is making local appearances in lieder and with the Syracuse Women's Liederkranz Chorus.

Mrs. Sheard is at work on several articles on voice production, including one concerning children's voices and the children's choir, and another entitled The Church Soloist.

Hilsberg Quits Philadelphia Post

PHILADELPHIA.—Alexander Hilsberg has tendered his resignation as associate conductor of the Philadelphia Orchestra, a post he has held since 1945. From 1931 to 1951 he was concertmaster. Although these connections are severed, Mr. Hilsberg will appear as guest conductor next season in 16 concerts, including the Children's Concerts. Announcement came from Orville H. Bullitt, president of the Orchestra Association.

Soloists for Ann Arbor Festival

ANN ARBOR, MICH.—Charles A. Sink, president of the University Musical Society, has announced the list of soloists who will participate in the Fifty-ninth Annual May Festival of the University of Michigan here, consisting of six concerts, May 1, 2, 3, 4. They are: Eleanor Steber, Patrice Munsel, Astrid Varnay, Set Svanholm, Anton Dermota, George London and Mack Harrell, all of the Metropolitan Opera; Patricia Neway of the New York City Opera; and Phil Duey, baritone, of the University of Michigan; Nathan Milstein, violinist; Guiomar Novaes, pianist. Conductors include Eugene Ormandy, Thor Johnson, Alexander Hilsberg and Marguerite Hood. The Philadelphia Orchestra will participate in all six concerts. The University Choral Union of 300 voices will perform Berlioz' Damnation of Faust and Walton's Belshazzar's Feast; and the Festival Youth Chorus of 400 will give a Song Cycle from the Masters.

Gerhart Bows with St. Louis Forces

Russell Gerhart, new conductor of the St. Louis Philharmonic Orchestra, made a successful debut with that orchestra the end of November. Orchestral offerings were a Cailliet arrangement of Bach's Little Fugue in F minor, the Dvorak "New World" Symphony and the overture to Wagner's Die Meistersinger. Mary Maddox, soprano, was the soloist, singing Dich theure halle from Tannhäuser, Ritorna Vincitor from Aida and Strauss and Tchaikovsky songs.

Byron Janis Flies to Havana

Byron Janis flew to Cuba to give two performances of the Rachmaninoff Piano Concerto No. 2 with the Havana Philharmonic on Jan. 13 and 14, returning immediately to New York for his third Carnegie Hall recital on Jan. 21. This month he goes to Boston for a return engagement with the Boston Symphony. The pianist has already been soloist with the orchestras of Springfield (Ohio) and Buffalo, earlier this season. His current recital tour takes him to California and back. Last summer he went to South America for the second time.

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NEW YORK CONCERTS

CARNEGIE HALL

New York Philharmonic - Symphony, George Szell conducting, Jan. 7, E.—The first Pension Fund Concert of the Philharmonic-Symphony Society was distinguished by the array of star-soloists contributing their services, as did George Szell, the conductor, who especially flew in from Cleveland to head the orchestra at this occasion. Dame Myra Hess played Beethoven's Concerto for piano and orchestra No. 4, in G major. Nathan Milstein was heard in Lalo's Symphonie Espagnole for violin and orchestra, and Leonard Rose in Tchaikovsky's Variations on a Rococo Theme for cello and orchestra. The purely orchestral fare included Weber's Overtures to Der Freischuetz and Oberon. As was to be expected, the whole evening was a musical event of great beauty with each soloist at his best and the orchestra, under Mr. Szell's inspired leadership, giving the most sensitive assistance. H. W. L.

New York Philharmonic - Symphony, Franco Autori conducting, Jan. 10, E.—The Associate Conductor of the orchestra took over when Mr. Cantelli became ill, and led a largely changed program, except for the Beethoven "Emperor" Concerto, played by Clifford Curzon with great finesse and musicianship. The concert opened with a Geminiani Andante for strings, harp and organ, a pleasant, typical 18th century work.

The orchestral center piece was Norman Dello Joio's Variations, Chaconne and Finale, one of the finest American orchestral works written during the past decade, especially as concerns the first two movements. Here Mr. Autori proved himself a thoroughly imaginative interpreter, and scored with his fine interpretation. Applause was shared by the composer, who took several bows from the stage. Stravinsky's fascinating Suite from The Firebird brought the evening to an effective and brilliant close.

H. W. L.

N. Y. Philharmonic-Symphony, Guido Cantelli conducting, Jan. 17, E.—Returning to the helm, Mr. Cantelli gave the world premiere of a Laurentian Overture by Alan Shulman—written with skill, orchestrated with charm, and in substance quite enlivening. Dedicated to Talulah Bankhead, it scored a real success and brought the composer on stage repeatedly.

Another success was gained by Gian-Carlo Menotti's Concerto in F major for piano and orchestra, played by Rudolf Firkusny with masterly skill. The work, in its first hearing by these forces, proved to contain much charm; to be orchestrated with consummate dexterity—lucid, transparent and witty. The second movement, Lento, beguiles with its moving lyricism and genuine emotional content. An ovation called composer, conductor and soloist repeatedly on stage.

The second half opened with an inspired and transparent reading of Schubert's Symphony No. 2 in B flat major, and closed with a ravishing performance of the symphony from Hindemith's Mathis der Maler. H. W. L.

Jan. 20, A.—At the following Sunday matinee under Mr. Cantelli, the only change of program was the substitution of Dvorak's Piano Concerto in G minor. As played brilliantly by Mr. Firkusny and conducted with authentic flair, the seldom-heard work proved nostalgic and tonally rich. D. T.

National Orchestral Association, Leon Barzin conducting, Jan. 14, E.—Mr. Barzin led a conservative program at the second seasonal concert, opening with Berlioz' Roman Carnival Overture. Beethoven's Symphony No. 1 followed, both works receiving readings which gave proud evidence of the improvement made during the past months by this remarkable training ensemble with regard to the tonal beauty of the playing and the musical interpretation of the works. Toba Brill, youthful pianist, was soloist in Brahms' Piano Concerto No. 1, in D minor. She gave a creditable reading of a work which, in its dynamic demands, is not too well suited to a woman pianist. With few exceptions, she never forced her tone, and her interpretation was musical and understanding. Especially, the lyric second movement fared well in her introspective reading. H. W. L.

Boston Symphony, Ernest Ansermet conducting, Jan. 16, E.—The Bostonians played before a sold-out house. The program juxtaposed felicitously Beethoven's Fifth and two contemporary works, Ravel's suite, Ma Mère L'Oye, and Stravinsky's Petrouchka ballet.

Mr. Ansermet was an inspiring interpreter throughout the evening; the orchestra played with a quality of sound and a transparency rarely encountered lately with this admirable organization. While the Beethoven was read forthrightly, the Ravel glowed with rare colors, and a masterly effort was his interpretation of Stravinsky's Petrouchka. Its rhythmic design was exhibited with the greatest clarity; and the music was brought to richly satisfying realization. H. W. L.

Jan. 19, A.—Mozart's Symphony in G minor (K. 550) opened the Saturday program of the Boston Symphony, again with Amsermet conducting. It was a performance distinguished by elegance of execution, elasticity of tempo, and extreme clarity of design.

Bartok's Concerto for Viola and Orchestra, with William Primrose as the superb soloist, followed. Though Mr. Primrose, who commissioned it, had been heard in New York in this work through a broadcast performance with the NBC Symphony, it was the first in Manhattan in a purely concert appearance. The score, left in sketches and completed by Tibor Serly, has all the earmarks of the late compositions of the lamented master, utter simplicity, honesty of emotional content and economy of means. This work, with its originality of theme and development, attained a triumph.

The second half offered Hindemith's

(Continued on page 22)

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RADIO, TELEVISION

"MET" AUDITIONS ON TV . . . Planning the initial event of this series on video channels are, l. to r., Fausto Cleva, "Met" Opera conductor; John Gutman, assistant to Rudolf Bing; and William Marshall, ABC program director, with Patricia Bybell, soprano, who sang on the Jan. 15 program (Tues., 8:30-9 p.m., ABC-TV network).

New York's Television Square Opens

The first building devoted exclusively to television production was opened at Sixty-seventh Street and Columbus Avenue, New York, on Jan. 9. Known as Television Square, the structure, erected and equipped at a cost of $3,000,000, contains 48,000 square feet, housing the facilities of WOR-TV, Channel 9. At the opening reception, in which city officials, advertising and radio executives participated, the half hour program, 21 Camera Salute, was televised. Bill Slater, as master of ceremonies, took the WOR-TV viewers behind the scenes of the new building and introduced many of the guests. Television Square has been under construction since 1950 and incorporates complete facilities for the production of every type of television program.

Toscanini Concludes Series

Closing his second cycle of appearances during this season, Arturo Toscanini and the NBC Symphony Orchestra offered a Beethoven program on Jan. 12. The Leonore Overture No. 2, and the Symphony No. 6 ("Pastoral") made up the hour-long bill. Needless to say, the interpretations of both works were of the highest order. The Second Leonore is more romantic and less dramatic than its more famous successor, the Third. To put it before the Pastoral was a correct choice. In his reading of this symphony, Mr. Toscanini never forgot the classical design nor ever yielded to romanticizing its poetic content. The result was a strong and vigorous delineation of the work, memorable in its power and color. An endless ovation from the audience which filled Carnegie Hall to the limit followed the close. H. W. L.

RADIO NOTE BOOK

NBC: NBC's Television Recital Hall, tried out during the summer months, was presented again on Jan. 16, with Andres Segovia as guest artist. It will be a regular feature of the Wednesday NBT evening schedule. . . . Clifford Curzon guested with Donald Voorhees and the Bell Symphonic Orchestra on the Telephone Hour, Jan. 21. . . . Fritz Reiner and Eugene Ormandy guest-conducted the NBC Symphony on Jan. 19 and 26, respectively.

ABC: George Schick led the Chicago Symphony Orchestra in four weekly telecasts during January and will continue to do so during the first two weeks in February. . . . The Metropolitan Opera Auditions of the Air (Fausto Cleva conductor, Milton Cross, narrator) now are also telecast over the television network of the American Broadcasting Company. The first of the video versions of the program, which is in its thirteenth year of broadcasting, took place on Jan. 15. Soloists were the lyric soprano Patricia Bybell, of Bronxville and tenor Nino Luciano, of New York City. John Gutman of the Metropolitan Opera was intermission speaker. . . . Sigmund Spaeth began a new series of radio programs, titled At Home with Music, on Jan. 26 under the auspices of the National Federation of Music Clubs. . . .

WQXR: Symphonies for Youth, a series of concerts planned and presented especially for young people by the Los Angeles Philharmonic Orchestra, under the direction of Alfred Wallenstein, opened on Jan. 12. For another twelve weeks these concerts will be carried as a regular Saturday afternoon feature. . . .

WNYC: Ian Hunter, general director of the Edinburgh Festival, was guest on the Mr. and Mrs. Opera Program, Jan. 20; the Guest Mr. Opera was John Brownlee, baritone of the Metropolitan, and Ruby Mercer was, as usual, the "emcee." . . . Melody vs. Melody was the theme of the Little Orchestra Society Concert heard on Jan. 19 and originating from Hunter College. . . .

CBC: Dr. Heinz Unger, of Toronto, directed a performance of Arnold Schoenberg's Transfigured Night on Jan. 23. Andres Segovia appeared as special guest with the Solway String Quartet on Jan. 25. . . .

WPIX: Giacinto Prandelli, tenor of the Metropolitan, and Jeanette La Bianca, 17-year-old coloratura soprano, will sing excerpts from Lucia di Lammermoor on Opera Cameos, Feb. 20.

WJZ-TV: Adelaide Van Wey was heard on the Don Ameche-Frances Langford program on Jan. 19. The noted contralto programmed rare Creole Songs and Street Cries.

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By Rose Widder

CLEVELAND.—Rudolph Ringwall, associate conductor of the Cleveland Orchestra, during an entire week led two concerts daily, serving upward of 20,000 school children in the annual series for the Board of Education.

Owing to George Szell's absence on guest baton duties, Mr. Ringwall conducted a Tchaikovsky program including a stirring reading of the Manfred Symphony, rarely performed. Soloist was the ovationally received Tossy Spivakovsky, whose impassioned reading of the Violin Concerto brought him back to the footlights innumerable times, and he was induced to add the 24th Paganini Caprice after an overwhelming reception.

Preceding this event, two guest conductors appeared. Pierre Monteux gave a predominantly French program. His superb interpretations of Debussy's Images and the stirring Symphonie Fantastique of Berlioz were a revelation. Audience and orchestra paid enthusiastic homage.

The following week Leopold Stokowski made his first appearance with our orchestra. His Bach transcriptions, which filled the first half of the program, were realized with sweeping dramatic flair; the magnetism of his earlier years was still in evidence and made for an exciting evening. After the intermission, Mr. Stokowski presented the Shostakovich Sixth and Tchaikowsky's Romeo and Juliet in his highly personal style.

An all-Beethoven program conducted by Mr. Szell, with a wonderful rendition of the "Eroica" and Erica Morini the protagonist in the Violin Concerto, provided another red letter day.

A cherished visitor to the scene of his former association with the Cleveland Orchestra was Leonard Rose in a magnificent performance of the Dvorak Cello Concerto. His former colleagues and the audience were vociferous in their acclaim. Two Canzoni a 12 by Gabrieli was the curtain raiser on this occasion; the second half found the audience revelling in Wagner's Tannhäuser Overture and Bacchanale, and the Meistersinger Prelude.

Chamber and Recital Events

Of late, Cleveland talent has been much in evidence. Theodore Bloomfield appeared before two large audiences in different capacities. At the helm of the Little Symphony he conducted 30 musicians of the Cleveland Orchestra in a varied program, which he led from memory. Bartok's Music for Stringed Instruments, Percussion and Celesta, heard here for the first time, was an astonishing achievement. A Ballade for Flute and Strings by Frank Martin won much favorable comment, with the efficient Maurice Sharp as soloist. Bach, Mozart, Mahler and Tchaikowsky works rounded out an ambitious program, with Josef Gingold soloist in violin passages. . . . At the Public Library Mr. Bloomfield was heard in a program of piano sonatas of Brahms (F minor), Beethoven (op. 109) and Chopin (B minor), all played with command of technical and musicianly requirements. . . . Another young Clevelander, Daniel Abrams, returned after years of study in New York; now associated with the Mannes Music School, he appeared in an ambitious and well presented program at the Museum of Art. . . . Arthur Loesser was heard in a varied list of piano literature at the Institute of Music. . . . The West Shore Series presented a trio of local artists at one hearing: Beverly Dame, soprano; Robert Ripley, cello, and Earl Kelly, pianist-composer. Harold Fink was at the piano for the soprano.

Chamber Music was expertly presented by the New York Quartet at Severance Hall and the Lowenguth Quartet at the Museum of Art. . . . Quincy Porter's String Quartet No. 8 was played by Joseph Knitzer and Kurt Loebel, violins; Fred Funkhouser, viola, and Ernst Silbertstein, cello. Marie Kraft assisted in Villa-Lobos' Suite for Voice and Violin. Schoenberg's Verklaerte Nacht found Muriel Carmen, Bonita Potts joining the ensemble. . . . At Western Reserve, Four modern works—Etler's Quartet, Babin's Beloved Stranger song cycle, Martinu's Three Madrigals and Prokofieff's Violin Sonata in D—were on the bill; performers included George Goslee, bassoon; Robert Zupnik, oboe; Tom Brennan, viola; Ezra Shabas, clarinet; Dr. Jerome Gross, violin; Abraham Skernik, viola, and Melvin Hakola, baritone.

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Events at Cleveland Institute

CLEVELAND.—The distinguished pianists Beryl Rubinstein, director of the Cleveland Institute of Music, and Arthur Loesser, Associate Head of the Piano Department, will present selections from Bartok's Mikrokosmos at the second Contemporary Music Concert on Feb. 6 at the Institute.

Mr. Loesser gave his annual faculty recital on Jan. 16, playing a program which included Six Definitions composed by Mr. Rubinstein.

Kurt Loebel, member of the Cleveland Orchestra and the faculty of the Cleveland Institute of Music, gave a Master of Music violin recital at the Institute accompanied by William Kurzban of the piano faculty.

John Shurtleff gave a Master of Music voice recital on Jan. 29 at the Institute accompanied by Mildred Kotora.

Barbour to Give Lectures on Mozart

Bruce Barbour, pianist and lecturer, will conduct a "Comprehensive Survey of Mozart, His Life and Works" at the Carl Fischer Sky Room, 165 West 57th Street, on ten successive Wednesdays, commencing Feb. 6, from 6 until 7:30 p.m. The course will feature projection slides from Mr. Barbour's personal collection and biographical material presented from Mozart's own letters. Mr. Barbour will play compositions for solo piano and give recorded performances of symphonies, operas, and chamber works.

Katchen Back for U. S. Tour

Julius Katchen, pianist, returned to the United States on Jan. 15, and on Jan. 20 opened his concert tour of this country in an appearance with the Los Angeles Philharmonic Orchestra under Alfred Wallenstein. Mr. Katchen, earlier in the season, made a tour of North Africa, Spain and England where he was soloist with the Halle Orchestra in three concerto performances, Schmidt-Isserstedt conducting.

Dorelle Plans Recital

Maxine Dorelle, soprano, is giving a song recital in Carnegie Recital Hall on Feb. 10. She will be assisted at the piano by Sidney Raphael, and Chamberlin Brown will lecture on The Theatre.

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Mexico Reports Musical Growth

By Charles Poore

MEXICO, D. F.—There is observable in Mexico an intense cultural development in many places throughout the Republic. Artists playing in the provincial cities bring back glowing reports of enthusiastic audience response, and one has the impression that the people are avid for good music.

The excellent pianist, Esperanza Pulido, played concerts recently in the capital of the State of Tobasco, Villa Hermosa, and in Puebla. Similarly, Aurelio Fuentes, director of the Mexican Chamber Music Association, has gone as far afield as Zacatecas, sometimes accompanied by the director of the University School of Music, Juan Tercero.

Boys' Choir a Feature

The School of Sacred Music in Morelia, State of Michoacan, has created a Boys' Choir of the first category, achieving this by bringing from Vienna a qualified director in this field, Romero Picutti. He is building up a permanent ensemble, providing a school and dormitories in the Rosas Church, which years ago served a similar purpose as a home for little girls.

This choir has been heard in concert throughout the Republic, in Guatemala, San Salvador, and even across the frontier, in Southern Texas.

Symphonic Series Opens

Carlos Chavez has opened his 1952 symphony series in the Bellas Artes. He will personally direct most of the concerts on successive Friday evenings, with Igor Stravinsky as guest conductor. More concerning these programs will appear in a later issue.

It is gratifying that Chavez has sufficiently recovered from his recent illness again to take up his duties as director of the National Symphony Orchestra, and of the National Institute of Fine Arts.

PASSED AWAY

ARTHUR FARWELL, 79, American composer, died in a New York hospital on Jan. 20. He was especially noted for research in music of the American Indians, and for works in this idiom, also through sponsorship of American composers, whose music he published through the Wa Wan Press, which he founded in Newton Center, Mass., in 1901. Mr. Farwell was born in St. Paul, Minn., studied with Homer Norris, with Humperdinck and Pfitzner in Germany and with Guilmant in Paris, and lectured on the history of music at Cornell University from 1899 to 1901. The Wa Wan Press published works of 37 American composers, and in 1912 was acquired by G. Schirmer. Mr. Farwell toured in lecture-recitals on American music, and in 1905 founded the American Music Society, which he headed. Associated with Musical America from 1909 to 1913, he was supervisor of municipal music in N. Y. from 1910 to 1913, and directed the Music School Settlement from 1915 to 1918. He joined the faculty of the University of California in Los Angeles and later of the University of California at Berkeley as active head of the music department. Mr. Farwell held the first Composers' Fellowship of the Pasadena Music and Art Association. From 1927 to 1939 he was director of the music theory department at Michigan State College. Among many orchestral works, his Mountain Vision, sixth in a series of Symbolistic Studies, won a National Federation of Music Clubs competition; others were a suite, The Gods of the Mountain; Dawn, and The Domain of the Hurakan. He was known particularly for his American Indian Melodies, and other works on similar themes, also for many songs. He is survived by his widow, their daughter, and six children by a previous marriage.

CARL M. ROEDER, 81, noted pianist and teacher, died on Jan. 24 in New York. Mr. Roeder collapsed while walking on Broadway and succumbed later in the office building where he was taken. One of the most prominent New York piano pedagogues, he was born in this country, studied with Franz Mantel and at the New York Conservatory with Kontski, Virgil, Gallico, Bauer and others. He began his pianistic career as a boy prodigy, playing before the Haarlem Philharmonic Society at the age of 11. Four years later he was organist of the Alexander Ave. Baptist Church in the Bronx, holding the post for 35 years. He headed the music department of the Barrington Girls' School, Great Barrington, Mass., for some 15 years, and was also director for some time of the piano department at the Holy Name Academy, Albany, N. Y. During the years 1926 to 1940 Mr. Roeder was a member of the faculty of the Juilliard School. He also maintained a studio in Carnegie Hall for about 50 years. After an early career as concert pianist, he devoted much of his time to serving as adjudicator at musical competitions, was the author of two books, A Practical Keyboard Harmony, and Liberation and Deliberation in Piano Technique.

Among many musical organizations in which he was active were the National Music Week Association, and that of New York; the National Federation of Music Clubs; the Naumburg Foundation awards; The Bohemians; the Beethoven Association; the MacDowell Club and Musicians Club of New York, and the National Guild of Piano Teachers. Among many pianists who were his pupils are Rudolph Reuter, Hannah Klein, Irene Peckham, Robert Riotte, Doris Frerichs, the last-named an associate teacher in his studios. Surviving are a son, Everett, of Milwaukee; a daughter, Mrs. Stuart Sommerville, of Waterbury, Conn., and several grandchildren.

DONALD DAME, 34, operatic tenor, died suddenly of heart disease in Lincoln, Nebr., on Jan. 21, while on tour with the Metropolitan Opera's company presenting Die Fledermaus, in which he sang the role of Eisenstein. The singer was found dead in his hotel room. He had suffered a heart attack several days previously. Mr. Dame was born in Titusville, Pa., and sang for a local radio station, then won a scholarship at Western Reserve University, and another at the Juilliard School in New York. He appeared as soloist with the Cleveland Orchestra and in the New Opera Company's production of Moussorgsky's The Fair at Sorochinsk in 1942. He was engaged by the Metropolitan and made his debut as Laerte in Mignon in December, 1942, remaining with the company for two seasons. Mr. Dame gave several New York recitals in Town Hall, was known as program builder, and was heard widely as a soloist with choral and other groups, sang with the Chautauqua Opera Co., also regularly on the radio in the program American Album of Familiar Music during several years. In 1950 he made a European tour, besides singing at a number of Army installations. He appeared in Mozart's Abduction from the Seraglio last fall with the NBC Symphony. His widow, Dorothy, and two children survive.

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FEBRUARY 1, 1952

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Stewart Resigns Conductorial Post

Announcement comes from Baltimore that Reginald Stewart has resigned the conductorship of the Symphony Orchestra in that city, to take effect at the end of the present season. A situation that has arisen largely as the result of present-day economic factors is highlighted in his letter of resignation, addressed to Alan P. Hoblitzell, president of the Baltimore Symphony Orchestra Association, which contains the following passages:

"Last spring . . . I expressed the same desire to be relieved of the responsibility of musical directorship in the face of a shortened season, but finally yielded to . . . persuasions to stay on for another year, to give the altered circumstances a new trial.

"The ordinary difficulties of my position have been added to very greatly in the present period. The reduction of the season by two weeks caused consternation among the orchestra's personnel. About 40 per cent —30 players—departed for greener fields and have been replaced only with difficulty.

"You will understand that integration of so many new players imposes an extra load and calls for extraordinary efforts on the part of the conductor. I believe these efforts have been rewarded and that we do indeed have a very fine body of players. Their response has been thrilling to me. Nevertheless, the strain of accomplishing the integration has been tremendous.

"Were the pressures of the position confined to the realm of the performance alone they would be severe enough, but I have been and am greatly burdened (together with you and the other members of the board) by the problems of management and finance. . . .

"It has been a matter of keen regret to me that, owing mainly to our having been left for several critical months in 1951 without a manager, the essential planning for touring and for subscription sales for the present season did not receive the necessary close attention."

Revenue Factors Discussed

Mr. Stewart also mentions the fact that "these vexing conditions have been accentuated by the unremitting competition of visiting orchestras with long established local followings, and I see no prospect of betterment unless there is a general upward surge of interest in our own orchestra, expressed both by attendance at the concerts and by greatly increased giving on the part of all our citizenry. Too much of the burden is being carried by too few.

"An adequate inflow of revenue from these twin sources, plus the creation of a substantial endowment fund would put our movement on a solid basis which would enable us to attract and hold the best players, vary our conductorial fare by an occasional outstanding guest, and make illustrious the name of Baltimore. . . . I have labored not under a mere sense of duty, not for financial reward, but rather under the sway of a passion which drew the utmost I had to give." Mr. Stewart also praised the attitude of his coworkers in the symphony, and "the sympathetic attitude of the Peabody Conservatory of Music" [of which he is director], "whose trustees have generously recognized in my orchestra activities a value to Baltimore and the State of Maryland beyond the immediate circle of their own especial interest."

The record of Mr. Stewart since 1942, in creating a more extended schedule for the orchestra, and in organizing tours which included New York in 1947 and 1948, has been an excellent one.

MUSICOLOGISTS MEET . . . Among those attending annual sessions of the American Musicological Society, Dec. 27-29, at Eastman School of Music, Rochester, N. Y., were (reading from left) Richard S. Hill, Music Division, Library of Congress, vice-president; Gustave Reese, New York University, president; Dr. Curt Sachs, New York University, former president; and Charles Warren Fox, Eastman School, vice-president. Coincident with the musicological sessions were held the annual meetings of the Music Library Association and Society for Music in the Liberal Arts College.

Vronsky-Babin in Lopatnikoff Premiere

PITTSBURGH, PA.—With Dr. Vladimir Bakaleinikoff brilliantly conducting the Pittsburgh Symphony, duo-piano soloists Vitya Vronsky and Victor Babin played the world premiere of Nicolai Lopatnikoff's Double Piano Concerto. The work is a significant one and proves him a leading composer of the day. The three movements reveal depth of musical feeling, technical mastery, brilliant orchestration, ability to express musical ideas clearly without resorting to padding the score. Further, it is a work with real content.

It was a "ten-strike" for the composer to have had Vronsky and Babin to premiere this work. These two remarkable duo-pianists played with virility, brilliant virtuosity and impeccable ensemble skill. An extended ovation was bestowed. R. L.

Danish State Symphony for U. S.

The Danish State Symphony Orchestra will make its first tour of the United States in the coming autumn under the auspices of Columbia Artists' Management and the American Scandinavian Foundation. Contracts for the introduction here of this noted European orchestra have just been signed by Frederick C. Schang, Jr., president of Columbia Artists' Management, and Lief Gamborg of Copenhagen, a member of the board of the Danish Orchestra.

An ensemble of 94 musicians with two conductors, the orchestra will come here in mid-October and make its New York debut in Carnegie Hall on Oct. 15. One of the conductors will be Eric Tuxen, known in this country from his appearances as guest conductor with the Philadelphia, Cleveland and Washington National Symphonies last year.

The tour will be limited to six weeks, because the orchestra must return to Copenhagen for its regular season, and confined generally to eastern states.

The Danish Symphony appeared last summer at the Festival of Britain in London and in 1950 at the Edinburgh Festival.

Smeterlin on Friedberg Roster

Jan Smeterlin, Polish pianist, who returned to the United States this fall, is now under the management of Concert Direction Annie Friedberg. Mr. Smeterlin will begin his next American tour late in October, 1952, and will be heard in New York recital early in the season.

Trio to Lead Cincinnati Festival

CINCINNATI — This city's 39th biennial May Music Festival has been scheduled for the first week in May, four concerts, beginning May 7 (Wednesday evening) and continuing Thursday afternoon, May 8, Friday evening, May 9 and Saturday evening, May 10. For the first time in the history of this festival, there will be no musical director. Instead, the Festival Association has invited three conductors to assume charge of the concerts—Otto Klemperer for the first and third concerts; Thor Johnson, Thursday matinee; and Jean Paul Morel, the closing concert. Messrs. Klemperer and Morel will make their first Cincinnati appearances in the festival. Mr. Johnson is the esteemed conductor of the Cincinnati Symphony.

The works to be presented are Mendelssohn's Elijah for the opening; Pierné's The Children of Bethlehem (matinee); Beethoven's Missa Solemnis; and, in finale, the local premiere of Honegger's Joan of Arc at the Stake. Soloists include Eileen Farrell, Blanche Thebom, Frances Yeend, Robert Rounseville, Cesare Siepi, Yi-Kwei-Sze, and Vera Zorina for the part of Joan; others will be announced later.

The May Festivals, since their founding in 1873 by Theodore Thomas, have been a community enterprise. The adult chorus is made up of men and women of the locality, and there is a choir of boys from the parochial schools and a chorus of children from the grade schools of the public school system. In the festival of 1950, more than 1,800 people from here took part, and the same plan will prevail for the coming events. Willis Beckett is again the chorus master, a position he has filled since 1948, with the assignment of thoroughly preparing the singers for the conductors who will take them over for the performances. John Quincy Bass is again the accompanist. An assistant to Mr. Beckett has been appointed, Herbert Louis, young choirmaster. The children will be prepared by Dr. Frank Biddle, superintendent of music in the local public schools.

New Music Quartet Series

The New Music Quartet, presented by the YM and YWHA on five Wednesday evenings in February, March and April, is giving a series featuring some of the great string quartets of standard and contemporary composers, as well as lesser known works, at the Theresa Kaufmann Hall.

Leon Leibowitz, pianist, will be heard at Town Hall on Feb. 2 in a benefit concert for the Zion Dov Ber Torah Fund Inc.

A concert of Contemporary Jewish Music was presented by the Faculty of the "Y" School of Music and visiting artists on Jan. 20 at Theresa Kaufmann Hall, in conjunction with National Jewish Music Month.

Bagarotti Series to Be Repeated

Giovanni Bagarotti, violinist, is presenting, for the first time in this country, all the Mozart violin concertos with orchestra. The second concert in this cycle took place at Carnegie Hall on Jan. 23, and the third will be given on Feb. 20. Mr. Bagarotti will continue to present this cycle in 1952-53. The violinist has gone under the management of Concert Direction Annie Friedberg.

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Today's Need Is for "Teachers with Vision"

In these days the most respected teachers of singing are generally possessed of fine academic and performance backgrounds in music fundamentals and vocal training. They are conscientiously alert to the best guidance for the pupils in their charge and their standards of ethics and teaching are high.

But a new field demanding departures from much of the classic and traditional is rapidly developing, and it is the exceptional teacher who has become aware of this trend and has mustered his experience and ingenuity to meet the challenge of new ideas and new requirements in singing.

Among teachers open-minded on career-changes is Roy Campbell. Kansas-born, he interrupted a pre-medical course at Kansas University to take conservatory courses at Drake and later at the Chicago Musical College. He had his vocal work in Paris under Jean de Reszké and with other European teachers, and with Oscar Seagle and Herbert Witherspoon in this country. Besides his own singing career, which included major symphony and concert engagements in England and America, and a stint on the legitimate stage, he taught at Drake University and was for seven years Dean of Music at Friends' University in Wichita, Kans., where he organized and directed choral groups which became nationally famous on tour and over the air.

Since opening his Carnegie Hall studios in New York, Mr. Campbell has guided many young singers in concert, radio, cinema, theatre and television. It is his theory that the first step in vocal training is the decision as to the type of singing gift. He holds firmly to the belief that, while it is a rare experience to train a great voice with operatic possibilities, it is equally wonderful—and possibly a greater achievement—to find and train a marvellous "entertainer" talent, a person with a voice who has an unusual natural flair for the stage.

In his spare time, Mr. Campbell is compiling a book dealing with the development of a singing career. A few of the ideas to be set forth therein were enunciated for the interviewer, who has attempted to make a running sequence of themes which in some cases will occupy chapters.

New Media Important Factors

"When the student comes to New York to launch his career, he is assumed to have an adequate background of education," said Mr. Campbell. "However, he is merely ready for the specialized training that will adapt his techniques to the demands of that world. That our country has excellent agencies for the background education of young vocal talent goes without saying. It is one thing to guide the student career, but an entirely different one to develop the professional career. There have been important changes in the American singing world in recent years, and mechanization, and the media associated with it, are now important factors. These—despite the importance of the concert hall and opera house—have given the singer greater outlets for his talents than ever before. But they also make higher or at least more exigent demands on the performer's abilities.

"Of course, there are the standard avenues of musical employment—concert, oratorio, church and opera singing—but now there are also radio, recordings, motion pictures, television, the outlets to be found in the musical theater, and even in better class, artistic supper clubs. There are a distinct repertoire and style of presentation for each of these.

"Some idioms—and this is particularly the case in television and the theatre—require training in correlary elements such as drama and the dance. The teacher must anticipate such requirements and be prepared to recommend professional help—always under his supervision—in these auxiliary subjects. He must have expert knowledge of the microphone and its specialized use in each idiom.

Bridging the Gap

"He prepares the young singer for those first engagements which form the bridge between the student and the professional careers. He should continue to guide the career, step by step, and this involves tremendous responsibility as well as versatile ingenuity. We have teachers—wonderful theorists, priceless technicians with eyes and ears firmly fixed upon the works of the old Masters—who cling to the beliefs and the traditions of an age gone by. It is well—very well indeed for our modern profession—that we do have them! They give today's singer the heritage of the

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past. But the wall has worn thin between the 'past' and the 'present'—the 'artistic' and the 'commercial.'

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Awards for Singers Announced

A series of awards for singers under the age of 25 have been announced by the Friday Music Club Foundation of Washington. The first prize will be $700, the second $300. Applications and terms of the contest may be secured from Mrs. Kathryn Hill Rawls, 1805 Thirty-seventh St., N. W., Washington 7, D. C.

Casadesus to Tour Three Continents

Robert Casadesus' Carnegie Hall recital on Feb. 26 will be his last in New York for over a year and a half. When the pianist's current tour ends in April, he will not return to this country until October, 1953. The first half of next season will be spent in Europe. He opens 1953 with a tour of the Near and Middle East, starting with Israel whence he goes on to Egypt, Turkey and Greece, in May proceeding to South America for five months, coming back to the United States via Mexico in October to remain here until Dec. 15, 1953.

U. S. Works by Composers' League

The League of Composers, at the Museum of Modern Art on Jan. 20, offered an evening of contemporary American music. The program was made up of two works. Vincent Persichetti's cycle for soprano and piano, Harmonium, on poems of Wallace Stevens, which takes more than an hour to perform was sung by Hilda Rainer, soprano, with the composer at the piano. The work suffers from a sameness in design and a rather distracting lack of contrasts, partly caused by the nature of the poems. It does not give the singer a grateful assignment; its melodic material is not interesting enough to sustain the attention of the listener for the time he has to devote to it.

Walter Piston's Quintet for piano and strings was played by the Walden Quartet (Homer Schmitt, Bernard Goodman, violins; John Gasney, viola; Robert Swenson, cello) with Earl Wild, pianist. A real craftsman has written this score, which uses predominantly lyric material to great advantage and, in imaginative instrumental combinations, achieves an attractive texture. It keeps the listener's interest alive through its 25 minutes' duration. This premiere coincided with the 58th birthday of the composer, and so the ensemble played "Happy Birthday" at the end of the program. The audience expressed its good wishes with warm applause for Mr. Piston, who bowed. H. W. L.

NORMAN ATKINS

Norman Atkins in TV, Concert

Norman Atkins will take the role of Amonasro in a special concert performance of Aida on Feb. 3 in Boston with the St. Cecilia Singing Society and the Boston Symphony. On Jan. 27, Mr. Atkins was a soloist in the performance of Purcell's Dido and Aeneas with the New Friends of Music. Another recent engagement was in a special concert in honor of Mrs. Felix Warburg given by the Federation of Jewish Charities at the Hotel Astor on Jan. 22, with Phil Silvers, Ben Grauer and the guest of honor, Ezio Pinza.

Mr. Atkins is making a series of TV appearances on CBS-TV in New York in February (Mel Torme Show, Mike & Buff, and the Steve Allen Show). He recently completed some TV films in Hollywood, made for Dumont network by Snader Telescriptions, including scenes from Carmen, Don Giovanni, Barber of Seville and Vagabond King.

N. Y. City Opera Will Stage Wozzeck, Menotti, Weill Works

Three new productions are announced by the New York City Opera Company in its spring season, March 20 to April 27. The program submitted by Joseph Rosenstock, new General Director, and approved by the board of directors, includes the following novelties: Alban Berg's music drama Wozzeck, to be sung in English, on April 3; Gian-Carlo Menotti's Amahl and the Night Visitors, which had its world premiere over NBC-TV and will be adapted for the stage and directed by the composer, in a double bill with Menotti's The Old Maid and the Thief, the first performance on April 9; and Kurt Weill's version of The Beggar's Opera, in a new translation and adaptation by Marc Blitzstein, which changes the locale to New York in the year 1870.

The opening performance of the season on March 20 will be a revival of Strauss' Der Rosenkavalier. Other works to be included are La Boheme, La Traviata, Madame Butterfly, The Marriage of Figaro, Cavalleria Rusticana and Pagliacci, Don Giovanni, The Love for the Three Oranges, Manon, and The Dybbuk.

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Manhattan Concert Calendar

(CH, Carnegie Hall; CRH, Carnegie Recital Hall; TH, Town Hall; TiH, New York Times Hall; CFCH, Carl Fischer Concert Hall; M, morning; A, afternoon; E, evening.)

Feb. 1. New York Philharmonic - Symphony, CH, A; Kirsten Flagstad, soprano, CH, E; Joan Braun, contralto, CRH, E.

Feb. 2. New York Philharmonic - Symphony Young People's Concert, CH, M; Jose Iturbi with the RCA Orchestra, CH, A; Nikita Magaloff, pianist, TH, A; Leon Liebowitz, pianist, TH, E; Brana Fredricks, soprano, CRH, E.

Feb. 3. New York Philharmonic - Symphony, CH, A; Robert Shaw Chorale, CH, E; Erna Berger, soprano, TH, A; New Friends of Music (Hungarian String Quartet), TH, 5:30 p.m.; Lily Dumont, pianist, TH, E; Ladda Bolger, voice recital, CFCH, E.

Feb. 4. Yehudi Menuhin, violinist, CH, E; Alexander Uninsky, pianist, TH, E.

Feb. 5. Philadelphia Orchestra, CH, E; William Dorn, pianist, TH, E; Donald Blackey, tenor, CRH, E.

Feb. 6. Gina Bachauer, pianist, TH, E.

Feb. 7. New York Philharmonic - Symphony, CH, E; Margaret Bonds, pianist, TH, E.

Feb. 8. New York Philharmonic - Symphony, CH, A; John Creighton Murray, violinist, CH, E; Stanley Need, pianist, TH, E; Margret Rederer, pianist, CRH, E.

Feb. 9. National Orchestral Association, CH, A; New York Philharmonic - Symphony (Greek War Relief), CH, E; Helen Schafmeister, pianist, TH, A.

Feb. 10. New York Philharmonic - Symphony, CH, A; Zinka Milanov, soprano, CH, E; New Friends of Music (Pascal String Quartet, Robert Bloom, oboe), TH, 5:30 p.m.; Pierre Bernac, Francis Poulenc, tenor and composer-pianist, TH, E.

Feb. 11. Musicians Guild, TH, E.

Feb. 12. Tossy Spivakovsky, violinist, CH, E; Phyllis Curtin, soprano, TH, E; Ruth Willis, contralto, and Helen Elser, pianist, CRH, E; League of Composers Publishers Project for 1952 (Boosey & Hawkes and Carl Fischer, Inc.), CFCH, E.

Feb. 13. Boston Symphony, CH, E; Bach Aria Group (Eileen Farrell, soprano; Mack Harrell, baritone; Blanche Thebom, mezzo-soprano; Choral Art Society), TH, E.

Feb. 14. New York Philharmonic - Symphony, CH, E; Sylvia Wiley, voice recital, CFCH, E.

Walter Feted on Chicago Podium

By René Devries and Dosha Dowdy

CHICAGO.—When Bruno Walter returned to the Orchestra Hall podium to conduct the first of five concerts (Jan. 10-11-15; Feb. 7-8), he was greeted by an audience that filled the hall and rose spontaneously as the veteran conductor appeared, with the orchestra giving a "tusch." This, Walter's fifth engagement as guest conductor of the Chicago Symphony Orchestra, was keenly anticipated.

There was an almost electric quality in the tension of the opening of Weber's Overture to Der Freischütz, its tempo, slower than is customarily given, heightening the dramatic effect of the whole. With the seasoned authority and power that is his, Walter led a stirring performance of Strauss' Death and Transfiguration, programmed between Haydn's Symphony in D Major (B. and H. No. LO) and Schumann's "Spring" Symphony (No. 1), given delightful and beautifully articulate performances. Programmed on the following mid-week concerts were Vaughan Williams' Fantasia on a Theme by Thomas Tallis for double string orchestra, and Bruckner's Symphony No. 8, following which there was a long ovation.

Mr. Walter will return early in February for another two weeks' engagement as guest conductor. He has programmed for the concerts of Feb. 7-8 Mendelssohn's Overture to A Midsummer Night's Dream, Mozart's Symphony in E flat major (K. 543), and Mahler's Symphony No. 4, with Nancy Carr as soloist; and for those of Feb. 14 and 15, an all-Verdi program with first performances at these concerts of the Convent Scene from La Forza del Destino, and the Manzoni Requiem Mass. Soloists will be Zinka Milanov, soprano; Elena Nikolaidi, contralto; David Poleri, tenor; and Cesare Siepi, basso, assisted by the combined choral organizations of Northwestern University.

Menuhin Plays to Throng

Yehudi Menuhin, with the estimable Leon Pommers at the piano, gave a comprehensive and masterful recital in Orchestra Hall on Jan. 12, with part of the large audience seated upon the stage. Beginning with the Brahms Sonata No. 3 in D minor, he also played the Bach Sonata in C Major (unaccompanied), the Mendelssohn Concerto, Prayer by Handel-Flesch, Six Roumanian Dances by Bartok, and Perpetuum Mobile by Novacek, which brought to a close the scheduled part of the program. The familiar definition of tone, instinct for phrasing, poise, tenderness and brilliance, all were present, and a certain mellowing had taken place. J. DeL.

Aldo Ciccolini Heard

The young Italian piano virtuoso Aldo Ciccolini gave an exacting recital at Orchestra Hall, Jan. 13, delighting his listeners, who called for three sizeable encores. With delicacy and clarity, Ciccolini opened his program with Couperin, Rameau, and Daquin, performed the Beethoven Sonata in D Major with beautiful phrasing and rich tonal effects, especially in the Rondo. He later offered Brahms' Variations on a Theme of Schumann, Ballade in G minor, and Rhapsody in E flat Major, and a final group consisting of Martucci's Tarantelle, de Sévérac's delightful Baigneuses au Soleil, Fantasia Baetica by Falla. Mr. Ciccolini showed his ability to call on power-precision or wing-light pianissimo at will, and at the same time gave much attention to interpretation. J. DeL.

Miriam Wagner's Recital

Miriam Wagner, in her Orchestra Hall recital presented on the Musical Arts Piano Series, established herself as a serious and gifted musician from the opening Bach-Busoni Prelude and Fugue in D Major, throughout her lengthy and diversified program. She played with musical understanding, taste, and well developed technic, in works of widely varying styles. In her program, which contained in addition works of Beethoven (Sonata, Op. 31, No. 3), Brahms, Chopin, Debussy, Fuleihan, Collins, Rachmaninoff and Liszt, there was some beautifully sensitive playing, and some that sparkled and excited. What the recital as a whole lacked was the feeling of complete freedom and full projection.

Other Concert Events

Other recitals were given within the past fortnight by Marais and Miranda, international balladiers, whose concert sponsored by the Roosevelt College School of Music filled Fullerton Hall; Larry Walz, pianist, who made his Chicago debut in Kimball Hall; Preston Rockholt, winner of the young artist organ contest sponsored by the Society of American Musicians; and Felix Ganz, pianist, who presented an interesting program consisting of Bach's Fantaisie and Double Fugue in A minor, Prelude, Arioso and Fughette on BACH, by the pianist's countryman Honegger, a Mozart Sonata, Schumann's Faschingsschwank, Beethoven's Six Variations on an Original Theme, and the B Flat Major Rondo, and a closing group of Albeniz.

There was much to be admired in the various performances, and a good deal to be desired in some of them. Young Ganz commanded respect as his intellectual and individual musical ideas became apparent, and one wished that there had been more practicing for further polishing of finished performances. Faring less well musically and technically, than the Bach, Honegger and Mozart, was the Schumann. However, the pianist came into his own in the Beethoven and closed the program with highly musical and spirited performances of the three Albeniz pieces—Evocation, El Puerto, and El Albacaicin (Iberia, Nos. 1, 2 and 7).

Among the Artists

Florence Price, Chicago composer, at the invitation of the American Musicological Society (member of the American Council of Learned Societies) has recently become a member of that society.

Omega King attended the executive board meeting of the National Association of Negro Musicians held recently in New York City at the Theresa Hotel. Miss King is chairman of the membership committee of the Association.

Maurine Hansing Studio News

Recent activities of pupils from Maurine Hansing's studios, are those of Jeanine Gutzman, in a Messiah performance with the Wayne State Teachers' College Choir, Wayne, Neb., and in concert and over the radio; Casimir Milash, in a program for the Woman's University Club of Santa Monica, Cal., and on the local radio station there; Margaret Etzcon, soloist at St. Benedict's Church in Blue Island, Ill.; Priscilla Rouck, soloist for the Blue Island High School Chorus concert; Betty Edythe Vander May, who sang on the "America at Church" program on a coast-to-coast network of WENR-TV; and Sally Jean Pickett, who appeared in the show, This Is It, at the Eighth Street Theater.

Cosmopolitan School Notes

The Opera Workshop of Cosmopolitan School of Music presented a program

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BLYTHE OWEN, Chicago composer, whose works have received wide recognition, was honored by the Society of American Musicians on Jan. 26 when a program of her compositions was presented at the Cordon Club. Works heard were a Quintet which received the National Delta Omicron Award (1944), played by the Amati Quartet with the composer at the piano; a Woodwind Trio for clarinet, bassoon and oboe, performed earlier this year at a concert of the International Society for Contemporary Music; and a group of songs sung by Florence Gilliman, soprano. A new anthem by Miss Owen, Let God Arise, has just been published by C. C. Birchard.

of operatic excerpts at a benefit sponsored by the Lincoln Park Business and Professional Woman's Club at Grant Auditorium on Jan. 9. On the evening of Feb. 5, in Kimball Hall, the Opera Workshop will present excerpts from La Boheme by Puccini, Albert Herring by Britten, and The Marriage of Figaro by Mozart, George Lawner, director. Evelyn White, pianist and member of the Cosmopolitan faculty, was soloist with the Chicago Symphony Orchestra on Saturday evening, Jan. 19.

Liv Solvig, pupil of Hans Hess, will appear as cello soloist with the Chicago Symphony Orchestra at Orchestra Hall Feb. 9. The school orchestra will be heard in mid-year concert at the Eleventh Street Theatre on Feb. 24 with faculty soloists Laura Howardsen, soprano, and Evelyn White, pianist. Compositions of Robert Byan and Clara Matter, pupils of Blythe Owen, were performed on an ISCM program at the Institute of Design on Jan. 13. Assisting in the performance of these works were Billie Bensing and Olive Richardson, both voice students at Cosmopolitan School.

Loewenguth Quartet on Tour

The Loewenguth Quartet, arriving from abroad shortly after the first of the year, went to Canada for an engagement in Montreal. Returning, they appeared in Town Hall with the New Friends of Music on Jan. 13. Prior to their own recital there on Jan. 26, they were presented in New Haven, Columbus and Cleveland. After their New York recital they departed for an extended tour of the United States and Canada, including programs in Buffalo, Washington, D. C., and St. Paul, and southward to Texas and Florida.

Chicago Young Artist Series

CHICAGO.—A new plan of concerts, known as the Young Artist Concert Series, has been organized by the High School Council of District 25, Illinois Congress of Parents and Teachers, the Chicago Chapter of the National Association of Teachers of Singing, and the Mid-West Music Foundation. The first concert takes place on Feb. 1 at Calumet High School, with others to follow on Feb. 28 and March 28, at Fenger and Lindbloom.

The young artists presented are chosen through auditions conducted by the Chicago Chapter of the National Association of Teachers of Singing, of which Sonia Sharnova, instigator of the Young Artist Concert Series, is president. The Chicago chapter, with its membership of about 90 Chicagoland voice teachers, is in its second year of existence.

Michaels Memorial Award Open

CHICAGO.—The third annual competition for the Michaels Memorial Music Award, for voice, string instrument or piano, for American citizens 18 years of age or older, is announced to take place under the direction of the Ravinia Festival Association. Up to four candidates will be selected at the May auditions to appear with the Chicago Philharmonic Orchestra in the final auditions to be broadcast by MBS on June 29 next. Winners will receive a $1,000 grant and a solo appearance with the Chicago Symphony at the Ravinia Festival in 1953.

A new provision is that any candidate residing outside the metropolitan area of Chicago who is chosen for the final auditions will receive up to $100 to help defray expenses of travel. Application forms may be obtained by sending name and address to the Michaels Memorial Music Award, 122 South Michigan Ave., Chicago 3, and must be returned before March 15 of this year.

Jean Graham with Chicago Symphony

CHICAGO.—Jean Graham, pianist, appeared as soloist at a special concert given in Orchestra Hall on New Year's Eve by the Chicago Symphony under George Schick. The occasion was an anniversary, since exactly ten years ago, Miss Graham made her debut as a child with the same orchestra, the late Dr. Frederick Stock conducting.

Akron Sunday Concerts Thrive

AKRON, O.—The Sunday Evening Concerts, sponsored by the Akron Jewish Center, in their sixth year have inaugurated a system of presentation free to the public. This plan was proposed by Dr. I. R. Birnbaum, and a committee launched a campaign to enlist guarantors who would contribute ten dollars each. The amount needed was oversubscribed in three weeks. A luncheon was then held, attended by prominent civic and industrial leaders, heads of labor groups and the like. It was decided to let key members of the group act as liaison officers to announce each concert program in advance, and much free publicity was given the events by local newspapers and radio, while many letters and brochures were issued. The first concert was given on Dec. 2 at the Akron Jewish Center, presenting Arthur Loesser, pianist. Some 1,200 attended, with many seated on the stage; at least 100 more were unable to gain admittance. The enthusiasm generated augurs well for the future of the series.

Northwest Sinfonietta in Novelties

MINNEAPOLIS.—The Northwest Sinfonietta, a group of Minneapolis Symphony players, Henry Denecke, conductor and founder, has been in existence seven years. They have traveled throughout the United States for Civic and Community concert courses and are now under the management of the University of Minnesota Concert and Lecture Service. In the fall of 1951 they toured the upper Midwest, and they begin another itinerary in April and May. Besides programming numbers in the standard and lighter repertoires, the Northwest Sinfonietta has offered performance of many new and unusual works in this section, including scores of Walter Piston, Samuel Barber, Honegger, Peggy Glanville Hicks, Mana-Zucca, John Cage and other contemporaries. For the Walker Art Center, they joined with Nancy Hauser, the Macalester Dance Group and Jim Benton to give a Music Dance Program, which included the local premiere of Benjamin Britten's Sinfonietta, op. 1, and Three Dances, one of which, Forms in Transition, was conceived by Mr. Denecke; and the U.S. premiere of Désiré Emile Inghelbrecht's The Metamorphosis of Eve.

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NEW YORK CONCERTS

(Continued from page 12)

Nobilissima Visione, which Mr. Ansermet gave a telling reading, and closed with Stravinsky's Divertimento, Le Baiser de la Fée, from his allegorical ballet. This score of most intricate craftsmanship, but rather barren in its musical ideas, the Bostonians played brilliantly and effectively. H. W. L.

Dessoff Choirs, Paul Boepple conducting, Jan. 18, E.—Frank Martin's Golgotha, the most extensive work by the distinguished Swiss composer performed here thus far, received its local premiere, with Phyllis Curtin, soprano; Janice Moudry, alto; Leslie Chabay, tenor; William Gephart, baritone, and Paul Matthen, bass, as soloists. Also participating were Claude Frank, assistant conductor, at the piano and George Volkel, organist.

Undoubtedly a most interesting and original production, the score does not wholly match its lofty theme. There is a rather monotonous treatment of the melodic line and a lack of drama, except in some episodes such as the Last Supper in the first part, and a few passages during the second half. Thus, the evening left a rather mixed impression—one of fine-grained and ingenious musical writing, but with a certain lack of the deepest spiritual conviction.

Mr. Boepple and his finely trained singers deserve praise for undertaking the task of preparing this exacting work. The chorus responded with devotion and finely colored tone to the sensitive and subtly nuanced musical reading. The best solo efforts were set forth by Miss Curtin and Mr. Matthen; though he sang ably, Mr. Gephart did not have the ideal voice for the part of the Saviour. The audience greeted the performance with respectful applause. H. W. L.

Paul Bellam, Jan. 6, 5:30 p.m.—Neatness ,refinement, and a good approximation of different styles were features of the young violinist's competent playing. He often produced lovely, silken, and brightly colored tones. In standard works, like the Mendelssohn Concerto and the Chausson Poème, he seemed more interested in measuring the effects of his phrases than in filling them with tension or conviction, though he received excellent support from the pianist Arpad Sandor. He read modern selections with greater vividness, especially the duos by Villa-Lobos and Ernst Toch, in which he had valuable collaboration from the cellist Joseph Tekula. Dello Joio's Variations and Capriccio for violin and piano were predominantly lyrical and descriptive. E. B.

Beverly Somach, Jan. 8, E.—Not quite 17, the violinist gave proof of her exceptional musicality by bringing elements of strength and grace to the big works of her program, Bach's Sonata No. 2 in A minor (for violin alone) and Mozart's Concerto No. 5 in A major. The Bach was remarkable for breadth, vigor, dark and full tones, the apt realization of various volume levels, and the suggestion of joy and humor in the Finale. In the first two movements of the Mozart, dramatic and lyrical sections were frequently molded with naturalness and finesse. Hindemith's Sonata in C (1939) needed more animation, and the Bartok Rhapsody No. 1 more brilliance. In two Paganini pieces, Miss Somach's performances showed a gain in versatility. Brooks Smith accompanied at the piano. E. B.

Edmund Kurtz, Jan. 9, E.—A finely designed, beautifully played program brought the applause of a large and appreciative audience. The cellist has grown in technical ease and artistry in the course of his successful New York performances. Strong, warm tone, securely resonant and fluent, gained brilliance of the highest order as the concert progressed.

Mr. Kurtz, ably seconded by Artur Balsam at the piano, opened the list with the Sinfonia in F by Pergolesi; then came the lovely Adagio and Allegro of Boccherini, with its contrasts of lyric line and virtuoso ornamentation. This was followed by the unaccompanied Bach Suite No. 5 for cello, in which Mr. Kurtz disclosed exceptional mastery in style and delivery. In a group of original compositions for cello he invested the idioms of the contemporary school with splendid color. The Prokofieff Sonata in C major was exquisitely played; the Meditation Hebraique of Bloch held vital poignancy; and Ginastera's Pampeana No. 2 provided a climatic finale to a feast of beautiful tone and consummate skill. M. C.

Anahid and Maro Ajemian, Jan. 11, E.—The violin and piano duo demonstrated their graceful, elegant musicianship and attractively matched ensemble in an interesting program. An apt, thoughtful sense of style conveyed pleasing patterns in Schumann's Sonata, op. 105, Mozart's B flat major Sonata (K. 454), and the Debussy Sonata. If at a few places in the Schumann, the dark, ample violin tone seemed a bit dry, and the piano tone, slightly muffled, these were minor details in a generally satisfying rendition. The fancifulness, mysticism, and free form of the Debussy Sonata were nicely illuminated.

The Ajemian sisters formed part of the small, skillful group that Lou Harrison conducted in the first performance of his Suite (1951) for violin, piano and orchestra. To the new work's sweet wistfulness, with discreet reminiscences of jazz, the flute, cello, celesta and tack-piano added delightful color effects. E. B.

De Paur Infantry Chorus, Jan. 13, E.—This group, after a two-year absence from the local concert stage, appeared in a program characterized by great diversity. Opening the bill with a group of contemporary works, they offered compositions by Dai-keong Lee, Ivan Langstroth and Kent Kennan. After a selection of folksongs of Latin America, there followed Songs from World War II. After intermission they sang Negro Spirituals and work ditties, closing the evening with Songs of Faith, among which were three Chorales by J. S. Bach. With the exception of the first group of choruses and a few among the other numbers, most of the choruses were arrangements by the excellent conductor of the ensemble, Leonard de Paur. The singing was rhythmically precise and colorful, and was often used to produce orchestral effects. Members of the ensemble ably doubled as soloists. H. W. L.

Ruggiero Ricci, Jan. 15, E.—Returned from highly successful appearances abroad and in South America, the artist introduced a Sonata for Violin Solo by B. A. Zimmermann. This German composer, a pupil of Philip Jarnach who in turn was a student of Busoni, has written a most difficult piece full of technical pitfalls for the performer. Ricci

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was able to give it a greater success than a less experienced performer might have done. The program opened with two works for violin solo, Bonporti's Invention in B flat major and Prelude and Fugue in G major (Themes of Bach) by Max Reger. The latter is a remarkable piece of craftsmanship and skilled inventiveness. With the admirable Carlo Bussotti at the piano, Mr. Ricci played Beethoven's Sonata in A major, op. 30, No. 1, with fine technical and musical adroitness, following it with Schhubert's Rondo Brilliant, op. 70. The last group consisted of Bartok-Gertler's Sonatine, Tchaikovsky's Scherzo and Paganini-Kreisler's The Witches' Dance, all played with consummate skill. H. W. L.

Mischa Elman, Jan. 20, E.—Lovers of the violin could sit back and enjoy masterly playing in the grand manner at Mischa Elman's annual recital. Lovely, silken tone, fluency and a suave delivery, as always, marked much of the work. There is no haste, no abruptness of contrasts in the Elman delivery, but instead there is a serenity of mood, a nobility in interpretation which has not lessened in the forty-four years of this artist's American career.

Mr. Elman began this program with the Nachez arrangement of the Bach Partita. With the competent assistance of Erwin Herbst, he continued with the "Kreutzer" Sonata of Beethoven; Vieuxtemps' A minor Concerto; a Sonatina by Werner Josten, and the Saint-Saens Introduction and Rondo Capriccioso. The Josten work was sprightly, well-integrated and tuneful, a delightful highlight among the older favorites.

M. C.

TOWN HALL

Marialcina Lopes, Jan. 5, A.—The young Brazilian pianist chose for the first half of her program Scarlatti, Mozart and Beethoven sonatas. She disclosed a basic musicality and good tone, but also revealed interpretative immaturity in these pieces so frequently performed by pianists of greater experience and artistic stature. Miss Lopes fared better in the subtleties of the Ravel Ondine, in the technical mastery of Villa-Lobos' Impressoes Seresteiras. She concluded her recital with a group of Chopin numbers. M. C.

New Friends of Music, Jan. 6, 5:30 p.m.—Featuring the Budapest String Quartet, the New Friends provided a fine musical event for their 276th concert. The Budapest ensemble again demonstrated to a large and discriminating audience its technical perfection, tonal eloquence, satisfying phrasing and overall musicianship in music by Beethoven and Samuel Barber, including the former's Quartets in C minor, op. 18, No. 1, and B flat major, op. 130, with the Grand Fugue, and the latter's B minor, op. 11.

Jan. 13.—The Loewenguth Quartet made its initial appearance this season as guests of the New Friends of Music in a program devoted to three Quartets by Beethoven, op. 18, No. 2, in G major, op. 74, in E flat major; and op. 127, in E flat major. The finesse and beautiful musical balance of the distinguished foursome, coupled with their exquisite musicianship, gave their readings unusual earmarks of authenticity. The beautiful tone and careful building of every phrase made listening to their playing a privilege. It obviously was thoroughly enjoyed by the large audience, which feted the four artists with exceptional cordiality. H. W. L.

Jan. 20.—Appearing in a program of music by Beethoven, Purcell and Dello Joio were Karl Ulrich Schnabel, piano; Joseph Schuster, cello; Mack Harrell, baritone; John Wummer, flute; and Brooks Smith, piano. The Beethoven Sonata for piano and cello in A major, op. 69, had eloquent performance by Messrs. Schnabel and Schuster. Dello Joio's Trio for flute, cello and piano found expert interpreters in Messrs. Wummer, Schuster and Schnabel. Harrell's finely schooled baritone voice was in excellent form in songs by Purcell and Beethoven, with able piano support by Mr. Smith. H. I. B.

Ben Jones, Jan. 6, E.—The pianist from Georgia displayed much speed and dexterity at the keyboard, though without correct balance in certain rapid passages. At his best in Persichetti's Third Piano Sonata, he handled capably both its massive and attenuated textures and disclosed its declamatory and tranquil moods. In Schumann's G minor Sonata, Debussy's L'Isle Joyeuse, and a Chopin group, he aimed at a methodical pulse, but occasionally let brusqueness, hardness, or thinness mar the musical line. His rubati were at times too obvious in slower tempi, even in Ravel's Alborada del Gracioso. To the Andantino of the Schumann Sonata he gave a seemly shape and clean sound, but little of the requisite tenderness, glowing colors, and poetry. E. B.

Little Orchestra Society, Thomas Scherman conductor, Jan. 7, E.—This concert was in its many-faceted detail inspirational and curiously interesting. Mr. Scherman chose for the opening number Hindemith's score for viola and chamber orchestra, Der Schwanendreher, last given here in 1937, with the composer playing the solo instrrument. The current presentation was technically clever and delightfully performed, Theodore Israel suavely mastering the inflections of the viola part.

To add to the variety there was the Strauss Burleske for piano and orchestra with brilliant playing by Frank Glazer.

Also featured was the commissioned work by Gail Kubik, a Symphony Concertante for trumpet, viola, piano and orchestra, which employed this array of instruments for delivery of a strongly rhythmic but melodically unappealing score. The best features of the work appeared to lie in its sure design, and clever use of clashing contrasts. Lastly came the beautiful singing of Cesare Siepi in a seldom-programmed excerpt from The Miserly Knight, by Rachmaninoff, the effective English translation being by George and Phyllis Mead. The melancholy grandeur of the music, its warm, rich content of vocal and harmonic balance plus Siepi's eloquent interpretation, despite indifferent English diction, brought the fine evening to a telling close. M. C.

Camilla Williams, Jan. 8, E.—After some six years of recital singing and notable opera appearances, Camilla Williams has attained complete assurance, plus the ability to make the most of an innately outstanding gift for song. The voice has, at its best, a luminous quality and an emotional pulse which hold audience interest. Her work was always effective, but was particularly thrilling in long-spun pianissimo phrases. One had the feeling that the classic airs would have been more telling if the singer had been more capably schooled in their meaning and tradition. In these, the soprano's art appeared imitative and not always her own expression. In lieder of Schubert, in the Respighi numbers, in songs by John Duke and Cellus Dougherty, Miss Williams sang beautifully. She was accompanied by Borislov Bazala, pianist, and the Hartt String Quartet.

M. C.

(*Continued on following page*)

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NEW YORK CONCERTS

(Continued from preceding page)

Bach Aria Group, William Jonson conducting, Jan. 9, E.—For the second concert of the present series, the Choral Art Society and Orchestra joined with several fine instrumental soloists and the featured singers, Jennie Tourel, Jan Peerce, and Norman Farrow, to present the great Baroque composer's Trauer-Ode, Cantata 42 (Am Abend aber desselbigen Sabbats), and four arias. Miss Tourel, delivering both soprano and alto parts with rare mellowness, had an individual success in the alto aria, Erbarme dich, from the St. Matthew Passion. Jan Peerce's tenor solos acquired agility and assertiveness as he warmed up. The bass Norman Farrow was reliable and resonant. In the descriptive, noble, and comforting Trauer-Ode, the richness and expressiveness of the choral singing sounded most impressive. In sum, a worthwhile concert. E. B.

Fernando Valenti, Jan. 10, E.—A subtle and highly musical treatment of the harpsichord was vouchsafed by this performer. His program had as its element of greatest novelty the world premiere of a Sonata for the instrument by Vincent Persichetti. The American composer produced a three-movement, short score, in which a percussive style was utilized, to the detriment of colorful, expressive media. Constructed with ability, it yet produced a rather dry effect. The recital opened with Byrd's Earl of Salisbury Pavane, and Mozart's 12 Variations on Ah, vous dirais-je, maman. Some of Mr. Valenti's best playing came in Rameau's Govotte with Variations, the Bach Chromatic Fantasy and Fugue, and six sonatas by Scarlatti, the last-named yielding particularly satisfying rhythmic *élan* and bell-like clarity of tone. R. M. K.

Margaret Pardee, N. Y. debut, Jan. 11, E.—Miss Pardee, a young artist of prepossessing personality, gave an excellent account of herself as a correctly trained violinist before a sizeable audience. She needs to acquire more bow arm freedom. Nevertheless, her tone is musical, double-stopping firmly wrought and her technique generally sure. One of the best ventures for tonal display was Paganini's (G string) Moses Fantasy. The youthful violinist got off to a good start with Vivaldi's Sonata in A major, followed by Mozart's melodic Sonata in G major, K. 301, and the Brahms Sonata in D minor, op. 108. Brought to first performance was Cubhagita, by Margarette Price-Romeike, who was present to take a bow. Of propulsive urge and atonal tendency, this work was dashed off with aplomb. Other items listed included Chausson's Poème, Khachaturian's Nocturne (from Masquerade), and a dashing performance of Bartók's Rumanian Folk Dances. Encores were played by Miss Pardee, who had the efficient piano assistance of David Garvey. H. I. B.

Richard Farrell, Jan. 12, A.—The 25-year-old Australian pianist offered a program which was chosen with impeccable taste and gave evidence of the artist's artistic sincerity and seriousness. His playing throughout the concert also re-affirmed this attitude. Opening with Beethoven's Sonata in E flat major, op. 7, he completed the first part of his bill with Schumann's Fantasy in C major, op. 17. After intermission came Debussy's Suite Bergamasque and Prokofieff's Sonata No. 7. Mr. Farrell played carefully and with musicianship, but needed greater diversity of effects and colorful imagination. Schumann's romanticism was absent from the interpretation of his very romantic piece, and Debussy's Suite emerged too heavily. The Beethoven Sonata was interpreted with fine stylistic feeling; Prokofieff's Sonata also received an advantageous treatment. H. W. L.

Manhattan Chamber Orchestra, Charles Schiff conducting, Jan. 12, E.—Mr. Schiff opened his concert with a healthy, straightforward and animated reading of Mozart's Symphony No. 33 in B flat major(K. 319). The orchestra followed his intentions with great elasticity and played with grace and transparency. Mr. Schiff's promising conductorial gifts were further proven in his accompaniment to Khatchaturian's Concerto for Violin and Orchestra. The performance, besides proving the conductor's ability, had the merit to acquaint a New York audience with the excellent violinist, Shimon Mishory, who played the difficult but empty composition with brilliance, warmth of tone and consummate dexterity. Like fresh air was Ernest Bloch's Concerto Grosso, which opened the second half in a meaningful, clear interpretation. As a world premiere Mr. Schiff offered The Little Hill, four pieces for orchestra by Alexander Steinert. The compositions are genre pieces which would make pleasant background music for a film. The Toccata from Le Tombeau du Couperin by Ravel, orchestrated by Mr. Schiff, closed the evening. H. W. L.

Musicians' Guild, Jan. 14, E.—The admirable chamber music group performed with customary sensibility and sturdiness in the second concert of the current series. In Mozart's melodious E flat Trio (K. 498), the playing of the clarinetist Robert McGinnis, the violist Lillian Fuchs, and the pianist Frank Sheridan had vitality and clarity. The cellist Leonard Rose and Mr. Sheridan made Beethoven's Sonata in D, op. 102, No. 2, sound pleasing and almost robust, if somewhat edgy in the piano part. The Kroll String Quartet played Haydn's Quartet in G, op. 76, No. 1, with suitable animation and crispness, and read Bartok's Quartet No. 2 with power and insight so that the work's intensity, barbaric splendor, and austere questioning were highlighted in one of the most notable achievements of the evening. E. B.

Jakob Gimpel, Jan. 15, E.—At his eighth local piano recital, Mr. Gimpel was greeted by a good-sized appreciative audience manifestly satisfied with a list of well-chosen works, played with characteristic musicianship by an experienced performer. Brought to first New York performance was Materia Medica, by Johnny Green, the three movements of which—Hypnotic, Narcotic, Stimulant—are freighted with dissonances, and demand bravura and heavy technical feats readily negotiated by the recitalist.

Instead of beginning his program with a sonata, Mr. Gimpel set forth Beethoven's bright Polonaise in C, op. 889, Mozart's Rondo in A minor, K. 511, and Weber's Rondo in C major, op. 24, No. 1 (Moto Perpetuo). Alban Berg's Sonata, op. 1, a major opus, was followed by Schubert's Sonata in B flat major, both ably proclaimed. Schumann's Symphonic Etudes found a competent pianistic unfolding, except for a tendency to resort to *forte* stressing, particularly in the brilliant final movement. Several encores were added. H. I. B.

Ernst Wolff, Jan. 16, E.—As in previous hearings, Mr. Wolff showed versatile artistry in a fine program, though his voice was sometimes restricted by a light projection which does not at all times permit complete freedom to his intentions. There was valuable and instructive song material on the tenor's list. Commencing with Cavalli, Scarlatti and Astorga airs of the 17th and early 18th Century, Mr. Wolff also offered a rare German group, and others of 16th and 18th century vintage. Schubert, Schumann, Brahms and Hugo Wolff Lieder completed the recital. At the piano, Paul Meyer was a helpful co-artist. M. C.

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Adele Addison, N. Y. debut, Jan. 17, E.—Miss Addison is a sincere and accomplished young artist, with fine stage presence, and who sings with impeccable diction and excellent taste. The voice itself is not one of unlimited range or capacity, but is basically pure and pleasing. Her program of excellent variety opened with a Britten arrangement of Purcell's We Sing to Him, the well-known Willow Song, arranged by Fellowes, and Handel's Alleluia. She brought to five Brahms songs an ingratiating and uniform vocal line, excellent diction and an impression of strong feeling for the demands of Lieder style. The Mozart recitative and aria, Non piu, tutto ascoltai, was expressively sung. The English group by Nordoff, Duke, Pinkham and Kargen was well dictioned and interpreted—if it did not appear to receive the same spontaneous treatment accorded other features of the program. The Debussy Chansons de Bilitis were charmingly sung, and with keen evaluation of textual values. The program concluded with spirituals. Paul Ulanowsky played sympathetic accompaniments. L. C.

Olive Kailasam, N. Y. debut, Jan. 19, 5:30 p.m.—The youthful Hindu violinist chose to test her talents in familiar music, Saint-Saens' Introduction and Rondo Capriccioso, a transcription of Schubert's Ave Maria, the Paganini Caprice No. 24, and the Mendelssohn Concerto. She managed to bow many fast passages with a certain deftness. A little sweetness and briskness were evident in her interpretation also. But difficulties with intonation, control of vibrato, and the sustaining of tones led to some inaccuracies. Fritz Kramer was the accompanist. E. B.

Erna Berger, Jan. 20, A.—In the first of three recitals, Miss Berger was assisted by Edwin McArthur at the piano and in Schubert's concert aria, Totus in Corde Lanqueo, also by David Weber, clarinetist. She opened the list with three Vauxhall songs by J. C. Bach, followed by six songs of Schubert and the above mentioned aria, richly adorned with colorature embellishments and stylistically close to Mozart. The soprano sang with immaculate voice production. Six songs by Richard Strauss (three of them the rarely performed Songs of Ophelia) provided more incentive to her imagination. They were memorably interpreted, with brilliance, beguiling vocal beauty and the deepest understanding of their expressive demands. The closing Schlagende Herzen was a triumph of vocal artistry and a pinnacle of technical and elucidative achievement. A storm of enthusiasm greeted this effort. Handel's Alleluia closed the official list, and encores followed. H. W. L.

Selma Schlechtman, N. Y. debut, Jan. 20, E.—Miss Schlechtman proved to be an excellent young pianist with a real gift for tonal color, an understanding of form, and a feeling for interpretative values. She appeared to possess even greater potentials of artistry which experience can develop. Her program included the Bach-Siloti Organ Prelude in G minor; Scarlatti Sonatas; Schumann's Abegg Variations; the Beethoven Waldstein Sonata; Hindemith's Sonata No. 3 and a concluding group of melodious Chopin and Liszt numbers. M. C.

Enfield Symphony Opens Season

THOMPSONVILLE, CONN.—The Enfield Symphony Orchestra presented its first concert of the winter season on Jan. 27 in the Enfield Auditorium. William J. O'Neil, conductor, led a program including the Beethoven Seventh Symphony, Handel Oboe Concerto (with Richard Csomay, soloist) and other works, and the arrangement of Bach's Kom', Süsser Tod by Maurice Whitney. Donald Chartier, guest conductor, was on the podium for the New England premiere of Mr. Whitney's Deirdre.

Mr. Whitney, who this year received a citation from Ithaca College for "outstanding achievement in the field of music education," is a resident of Glens Falls, where he is supervisor of music in the public schools and organist in Christ Church. Mr. Chartier is conductor of the Glens Falls Symphony.

Hugo Winter Passes in New York

Hugo Winter, one of the directors of Associated Music Publishers, died in New York recently. An Austrian by birth, Mr. Winter was for many years after 1910 administrative manager of the Universal Edition in Vienna, and after the death of Emil Hertzka in 1932 he became the general director of that firm.

Cramer Attractions Include Ballet and Concert Features

CHICAGO.—Clarence Cramer announces that Mishel Piastro and the Longines Symphonette of New York CBS radio renown, will be available to all parts of the United States for personal appearances, also all of Canada and parts of Mexico. This group toured for eight weeks in the Midwest and South in 1950 under Mr. Cramer's management, and ten weeks in the fall of 1951.

Columbia Artists Management will handle the East and West Coast tours by contract with Mr. Cramer. Piastro's "Symphony for Pleasure" programs feature their short radio selections, a new departure in the symphony field.

Ruth Page and Bentley Stone will take their "Revenge!" (Il Trovatore) Ballet on extended tours with a company of 25 people. After a workout at the University of Chicago, Miss Page produced this ballet in Paris with outstanding success this autumn.

Ida Krehm, Canadian pianist, has joined the Cramer list for engagements west of Pittsburgh and Atlanta. She will be heard Feb. 17 on the Piano Playhouse over the ABC network.

The Chicago Piano Trio, with Harold Eisberg, Adele Tilson and Richard Faith (under the artistic direction of Rudolph Ganz), will tour the entire Midwest and South. They offer programs of ensemble piano playing in the orchestral style and bring three large grand pianos with them.

Other ensembles filling engagements for the Cramer office are the Katherine Flowers Dancers featuring their Negro folklore, the Cavaliaires Male Quartet, and "In Operetta Time" with June Browne and Daniel Cobb.

Mrs. Anita Simpson has given up her own Chicago office to represent the Cramer artists and attractions in Michigan, Ohio, Indiana, Kentucky, Tennessee, Alabama and Mississippi.

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San Francisco Hails New Symphony by Kohs

By Charlotte Hiller

SAN FRANCISCO.—San Francisco had a tardy opportunity to hear the British pianist Soloman, when he was soloist with the Symphony Orchestra under Pierre Monteux in Beethoven's "Emperor" Concerto. He found in the well-known score beauties not before revealed to us in quite that abundance, playing in impeccably classic style, allowing for brilliance and soaring tonal power, at the same time making the work sound reflective and intimate where so intended. On the same program Mr. Monteux conducted the premiere of Ellis Kohs' Symphony No. 1, three short movements of ingratiating thoughtfulness and charm. The young California composer has demonstrated that, in using present-day idiom, a truly creative mind is not barred from emotional expression, once it is part of the composer's urge and intention, and this may even be stressed felicitously by skilled use of contemporary methods. The work is scored for small orchestra, solo woodwind, brass, timpani and strings. Other works presented were Dvorak's Carnival Overture and Richard Strauss' Till Eulenspiegel's Merry Pranks.

Griller and Hollywood Quartets Heard

In the last of their San Francisco concert series, the Griller quartet played Mozart's Quartet (K. 465), Walter Piston's Quartet No. 2, and Beethoven's Quartet, op. 127. Piston's work is remarkable not only for its breadth and intense lyricism, but also for the original manner in which the four string instruments are frequently used, for example setting off a viola-cello combination against the two violins at the beginning. The Griller ensemble does both Mozart and Beethoven exceedingly well, bringing a delicacy, freshness and robust strength to these masters' works which seem to renew them and yet carefully preserve their style.

The Hollywood String Quartet programmed quite different fare, opening wtih Hindemith's op. 22, No. 3, followed by Schubert's Quintet in C, op. 163, and concluding with Schoenberg's Transfigured Night in the original scoring for two violins, two violas and two celli. This group now has reached a level of mature perfection which places it on a par with many more widely publicized, internationally noted ensembles. The three works were set forth with a grasp of meaning, a sensitivity for dynamics and shadings, a coordination and balance of tone which would be hard to match. Felix Slatkin, Paul Shure, violins, Paul Robyn, viola, Eleanor Aller, cello, were splendidly assisted in the Schubert Quintet by Kurt Reher, cello, and in the Schoenberg work by Alvin Dinkin, viola, and Mr. Reher.

Szigeti in Ravel Sonata

Joseph Szigeti gave a recital in the Spencer Barefoot Celebrity Series at the Veterans' Memorial Auditorium, distinguished for both programming and execution. After the Adagio and Fugue from the Bach Partita in G minor and the Introduction and Rondo Brillant, op. 70, by Schubert, Mr Szigeti gave one of the most impressive performances heard here of Ravel's rarely played Sonata, which presents technical and rhythmic difficulties few violinists can hope to conquer and still convey the work's musical content. Beethoven's "Kreutzer" received a virile performance of almost symphonic grandeur, yet had all desirable tenderness and subtlety.

Berkeley-Oakland Events Lavish

By Mrs. Francis H. Redewill

BERKELEY, CALIF.—The early winter concerts sponsored by the University of California have been diversified and pleasing to large audiences. The popular Griller Quartet, in residence here, closed its series of six concerts on Jan. 13 at Wheeler Auditorium. Joaquin Nin-Culmell, newly-appointed chairman of the Music Department, was the featured guest soloist in his own Piano Quintet, a composition of clearly defined themes cleverly integrated and played with crisp, clear technique. He also played in the Mozart G minor Quartet and the Cesar Franck F minor Quintet.

Contemporary quartets performed by the Grillers during the semester were the Bloch No. 1, Sibelius (Voces Intimae), Piston, No. 2 and a first local hearing of the Bliss No. 2, written in 1950 for them and performed at the Edinburgh Festival of that year, also in Washington in January, 1951.

Other Wheeler presentations were Julie André with her guitar in Songs South of the Border, and Sam Hinton and Stan Wilson in a program of Folk Songs of America. The University Orchestra, conducted by Nin-Culmell, gave a fine program of Schubert, Beethoven and Wagner at the Community Theatre in December.

At Mills College the season was inaugurated by Yaltah Menuhin, pianist, and Michael Mann, violist, their interesting program containing numbers by Lennox Berkeley, Roy Harris and Darius Milhaud. Egon Petri, pianist, in permanent residence at Mills, gave the second event of the series at the Mills Concert Hall in January.

Community Concerts in the East Bay area have been almost too numerous to mention, but important names appear on all series and these fast-growing centers are displaying a tremendous cultural interest. The several large, new and handsome high school theatres provide a most artistic setting for concerts and operatic productions. In the Berkeley series to date the following artists have been heard: Gregor Piatigorsky, Yehudi Menuhin, the Robert Shaw Chorale, Vivian Della Chiesa, soprano, and Conrad Thibault, baritone. In Albany: Astrid Varnay and Dorothy Warenskjold, sopranos; Richmond: Aña Maria Spanish Ballet; Oakland: Jan Peerce, tenor; El Cerrito: Gyorgy Sandor, pianist; Denis Harbour, bass-baritone; San Leandro, The Revelers; and Sascha Gorodnitzki, pianist.

Symphony Programs

The San Francisco Symphony East Bay season also opened with the New Year. The first concert at the Berkeley Community Theatre featured Nin-Culmell as composer-pianist in his Concerto, a work reflecting his Spanish-Cuban background and performed with brilliance and artistic finish. A Bach Suite for flute and strings gave opportunity for the exceptionally fine solo work of Murray Graitzer, flutist. The Franck Symphony closed the program, Pierre Monteux conducting. The Young People's Concerts of the San Francisco Symphony, conducted by Kurt Herbert Adler, have also begun at both Berkeley and Richmond.

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MUSICAL JOTTINGS

Sir Thomas Beecham, guest speaker at the opening luncheon of the 1952-3 Sustaining Fund Drive of the National Symphony Orchestra in Washington, prophesied that the Capital "is destined to become the center of a truly American art and culture that expresses the democratic hope and inspiration which we offer the rest of the world." . . .

The Holland Music Festival, after a period of uncertainty, is now slated to be held from June 5 to July 4, with a shorter schedule than last year, and with backing only by the Government and City of The Hague, the Amsterdam Municipal Council having voted to withdraw; U. S. performers will have a larger representation, and British artists and ensembles will be absent. . . .

A letter from **Beethoven** in which he regrets "not to have seen Mrs. Streicher" (1761) is offered for sale by International Autographs, N. Y. firm, for $350. . . . **Gladys Swarthout** and her husband, **Frank Chapman,** took a vacation in Florida before the mezzo-soprano returned for a tour to the west coast and back. . . . **Lucia Kelston,** American soprano, sang the leading role in **Bellini's** Il Pirata in a festival at the composer's birthplace in Catania. . . . **Lawrence Tibbett,** after completing a tour in a speaking role in Peter Pan, took a short sunbask in Florida, where he has a home. . . . New summer tent theatre-in-the-round to open on July 1 is the Hudson Valley Music Circus, near Kingston, N. Y., which will offer musical comedy repertoire. . . .

The stagehands at the "Met" surprised **Rudolph Bing** with an impromptu party marking his 50th birthday on Jan. 9. . . . **Kenneth Gordon,** violinist, is now in service at Fort Dix, N. J. . . . **Pierre Monteux** will conduct some concerts next summer at the Berkshire Festival. . . . **Gregor Piatigorsky,** because of illness, cancelled his remaining six appearances for this season. . . . The **Loewenguth Quartet,** recovered from an auto accident which its members suffered last year, reappeared for the first time in N. Y., on Jan. 13 for the New Friends of Music. . . . **Pierre Bernac** and **Francis Poulenc** gave the premiere of **Samuel Barber's** song cycle, Melodies Passageres, at a concert in Dumbarton Oaks, on Jan. 21. . . . **Barkev Vartanyan,** 30-year-old vocalist who made a debut at Carnegie Recital Hall recently, is a taxi driver in everyday life. . . . **Hilde Gueden** is said to be assigned to sing the leading feminine role in **Stravinsky's** The Rake's Progress, when it is given next season at the "Met," under **Fritz Reiner's** baton. . . .

An exhibition of MSS, letters and other memorabilia of the French Six, musicians and poets associated with them in Paris was marked by a reunion of the members of that group of composers. . . . The **Amato** Opera Theatre is giving free operatic performances the year round at its Bleecker Street auditorium. . . . **Licia Albanese** sang the role of Violetta for the fiftieth time at the "Met" on Jan. 11, some 40 of these having been at that theatre. . . . **David Lloyd,** tenor, hired an ambulance to make the 350-mile trip from Montreal at a cost of $195 in order to appear next day in the New England Opera Theatre production of **Britten's** Albert Herring. . . .

Igor Stravinsky will conduct at least three programs at the Paris Festival of the Arts in May, leading the French National Radio Orchestra in his concert scores, and two of the six works to his music presented by the N. Y. City Ballet. . . . **Henry Wellington Stewart, Jr.,** instructor at Juilliard School of Music, has been appointed lecturer and director of municipal activities at Russell Sage College, Troy, N. Y. . . . **Ferde Grofe,** composer, married **Anna May Lampton** at Las Vegas, Nev. . . . **Edwin Dorsey Foster,** elected vice-president and Director of Planning for the RCA Victor Division of RCA, is a U. S. Navy Vice Admiral, Retired. . . .

Pilgrims gathered at the White Springs, Fla., **Foster** Memorial Museum on Jan. 13 to mark the 88th anniversary of the composer's death; it is on the Suwannee River, the name of which he used in Old Folks at Home. . . . The **Huntington Hartford** Foundation at Pacific Palisades, Cal., is considering applications for residence fellowships to be awarded to the most deserving creative workers who have a definite project in mind. . . . **George E. Seuffert** has succeeded the late **Capt. Ernest Hopf** as conductor of the Fordham University Band. . . . The will of **Serge Koussevitzky** was allowed to stand by the Probate Court of Norfolk, Mass., after **Fabien Sevitzky,** nephew of the late conductor, withdrew objections. . . . **Leonid Hambro, Ray Lev** and **Lucy Brown** donated three competitive scholarships for Negro students at the Metropolitan Music School, N. Y., available to instrumentalists between 12 and 20, and singers between 18 and 25. . . .

Menotti's El Consul (as it is known there) has had its first performance in Montevideo, Uruguay. . . . **Sir Ernest MacMillan** was a recent guest speaker before the Canadian Club of Montreal. . . . Artists from America touring in Holland under the direction of **J. Beek** included **Andor Foldes** and **Frank Glazer,** pianists, and **Mila Wellerson,** cellist. . . . **Marie Savene,** 24-year-old member of the production staff for NBC-TV's "It's in the Bag" program, was to make her opera debut as Mercedes in Carmen at the Brooklyn Academy of Music, Jan. 26. . . . **Dr. Curt Sachs** on Jan. 7 opened a series of free lectures on the operas of **Wagner** at the N. Y. Public Library, Room 213, Mondays at 8:30 p.m., extending until March 17. . . . The 25th anniversary of the Brussels Philharmonic Society is being marked, among other events, by five **Mozart** operas performed by the Vienna State Opera. . . .

From behind the Iron Curtain comes a report via UP that a Song of the Atom has been set to music by the Russian composer **Vano Muradeli.** . . .

Establishing something of a record by conducting and playing four concertos on one program, **Jose Iturbi** will be heard in works of **Beethoven, Mendelssohn, Mozart** and **Liszt** with the RCA Victor Symphony Orchestra at Carnegie Hall on the afternoon of Feb. 2. . . . **Shostakovitch's** new 24 Preludes and Fugues for the Piano show in, at least one instance, "a significant retreat from his new realistic position," avers the newspaper Izvestia. . . . **Harriet Cohen** gave her first major broadcast recital with both hands on Dec. 8, honoring **Sibelius'** 86th birthday by playing one of his works; the pianist had hurt a hand several years ago when she fell with a tray and glasses. . . .

Stravinsky Conducts Coast Chamber List

By C. Sharpless Hickman

LOS ANGELES.—A rare opportunity for a conspectus on the chamber orchestra music of Igor Stravinsky was provided by the composer's conducting of a program of his works by the Los Angeles Chamber Orchestra at U.C.L.A. The scores performed covered an almost even quarter century of his development in this field, including the suite from L'Histoire du Soldat (1917), the Octuor for wind instruments (1922), the Dumbarton Oaks Concerto (1937) and Danses Concertantes (1942). The general excellence of the ensemble, the composer's intense and invigorating abilities as a conductor, and the authoritative performances under his baton made the potential for analysis a favorable one. Despite the worst storm in a half-century Royce Hall, which seats approximately 2,200, was virtually filled, though the lateness of some musicians in arriving necessitated a revamping of the program order.

Though not eschewing melody and seizing rhythms, the music on this program was mainly directed to the stimulation of the mind. The Octuor places cosmic effects in a musical microcosm; Danses Concertantes reverts again and again to L'Histoire, as does the Dumbarton Oaks Concerto in its final martial movement. Preoccupation with timbres, rhythmic variances and almost every conceivable form of variation is the hallmark of Stravinsky's music as set forth in these works. At times, its linear construction is almost like that of barbed wire, the rhythmic explosions being the barbs. One is constantly fascinated by the intricacies, the rare sounds, the incredible facility of a musical intelligence and integrity matched in its time (though through an entirely different approach) by Schoenberg and Bartok, and in sometimes similar manner by Prokofieff.

Novelties by Philharmonic

The Philharmonic Orchestra's most recent programs eschewed name soloists, with the result that some empty seats were apparent at concerts which by their musical values deserved hearty support. The Philharmonic's concertmaster, David Frisina, was soloist at one in Respighi's Concerto Gregoriano—a most welcome departure from the stereotype solo vehicle. Frisina is a polished player who is happily devoid of virtuosic mannerisms, and he and Alfred Wallenstein, the conductor, set forth this almost consistently placid and somewhat monochromatic study with the utmost purity, beauty and richness of tone. A compelling performance of Chavez' Sinfonia India opened the program, which also included a somewhat unrelaxed performance of the Schubert C Major Symphony.

Frank Martin's Petite Sinfonie Concertante opened the other program, with Alice Ehlers, Shibley Boyes and Stanley Chaloupka the harpsichord, piano and harp soloists. This remarkable work, whose conservative vein is nevertheless charged with propulsive and modern vitality, revealed strong, tight writing with a keen ear for contrasts in timbres and solo and unison voicing. It was followed by one of the finest reading of Elgar's "Enigma" Variations that we have ever heard, and a swift and sweeping one of the Tchaikovsky Fifth Symphony.

The Philharmonic also reached a milestone when it opened its annual winter series of "Symphonies for Youth" by playing the 250th young people's concert given since this phase of the orchestra's activities was started in November, 1919. The annual 13-week series is broadcast nationally over the Mutual chain through the combined efforts of the network, the orchestra, the Women's Committee of the Southern California Symphony Association (sponsors of the Philharmonic), the music section of the Los Angeles Board of Education and the Los Angeles County Board of Supervisors, which underwrites the cost of the programs.

Other recent Los Angeles activities have included three outstanding concerts of baroque music by students and faculty members of the University of Southern California's School of Music, with Dr. Alice Ehlers supervising the program. At U.C.L.A. the music faculty gave an interestingly programmed concert, and has been continuing its series of twice-weekly noontime concerts which feature student musicians in a wide variety of classical and contemporary works. On the U.C.L.A. composers' seminar series the most recent visitor has been Samuel Barber, with Gian-Carlo Menotti, Carlos Chavez and Ernst Toch slated for later consultative sessions with student composers.

Some Recital Highlights

Visiting recitalists have included organist E. Power Biggs, who joined the Pomona College Symphony in premiering Leo Sowerby's Concertpiece for organ and orchestra—a work of many and somewhat banal flourishes. Biggs scored emphatically, however, in solo works by Bach and in concerti by Haydn and Poulenc. Guiomar Novaes' recital at Occidental College deserved every clap of the rapturous ovation she received, while the vocal recitals by Elena Nikolaidi and Todd Duncan were rich in both tonal beauty and artistic perception. Tossy Spivakovsky's violin playing revealed him as a more warm-hearted inheritor of the most adept technical gifts, while among younger artists the promise of pianist Ray Dudley was made manifest in an exacting program which included interesting works by Barber and the young Canadian, John Beckwith.

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Ruth Bradley Works Heard

Piano and vocal compositions by Ruth Bradley were featured in a special recital given during the Forum-Concert meeting of the Associated Music Teachers League in Steinway Hall on Jan. 10. Appearing were Esther Bienfang Richardson, pianist; Elva Kelsall, contralto; Ruth Kobart, soprano. The music, mellifluous, well-designed and modern in flavor, was enthusiastically received.

M. C.

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NEW PUBLICATIONS IN REVIEW

NEW BOOKS

Surveying Our Orchestras

The American Symphony Orchestra: A Social History of Musical Taste, by John H. Mueller (Indiana University Press, Bloomington, Ind., 437 pp., $6), as its subtitle indicates, is a study of the folkways back of the orchestral development in America. Dr. Mueller is Professor of Sociology at Indiana University and an amateur pianist, who in his youth contemplated a musical career. His research for this volume covered some fifteen years. The various headings of his work indicate the rich field which he has sought to till—Social Evolution of the American Symphony Orchestra, Profiles of Major American Orchestras, Life Spans of Composers in the Repertoire (considered in several subdivisions as established, stable in the ascending phase, in the descending phase, with full life cycles and, alas, the forgotten names—a most interesting way of conceiving the composer's *oeuvre* as an organism), National Sources of the Orchestral Repertoire, The Orchestra, Concert Folkways, and Social Life, and finally, Musical Taste and How It Is Formed.

A large quota of matters come up for consideration—Should the conductor use a score? Should listeners applaud? What are the best principles in program-building? Why do conductors almost universally choose programs "over the heads" of the audience? What qualities determine the survival of a composition? Is there such a thing as "national music" (answered in the negative)? There are many interesting matters concerning symphonic patronage and payment of the orchestral worker; the secrets of various conductors' sway over audiences also come in for some consideration. Orchestras are treated as economic products of their times, and various types of music as "subject to material vicissitudes of life." Even such matters as seating plans of various ensembles are taken up in this gently urbane, searching but somewhat discursive study. It is recommended for the thoughtful musician who is not concerned alone with technical details of his art, but wishes to understand the wider implications of it.

NEW MUSIC

Flute and String Orchestra: Concerto pour Flute et Orchestre à Cordes, by André Jolivet, is a recent product of one of the leading contemporary French composers, who writes in a style to some degree atonal. The miniature score contains a piano reduction of the orchestral part. It opens with a Andante Cantabile, in which the flute plays widely spaced chromatic intervals above the muted strings. This flows without pause into an Allegro Scherzando in which there is more extended development, attaining a strong climax and ending in a *pp* section. The brief Largo which follows after a moment is serene, the strings playing without mutes. Then begins an Allegro Risoluto of interesting and extended scope, in which the strings sometimes are touched "with the point of the bow," and in which the parts for the various instruments are often divided to achieve extended chords. This is a challenging score, playing 13 minutes, one worthy of hearing in this country, and suited to initiates in contemporary idiom. Heugel et Cie, Paris. Mercury Music Corp., N. Y. $4.50

Chamber Orchestra: Ocho por Radio (Eight Musicians Broadcasting), by Silvestre Revueltas. A lively, gently satiric piece of writing, 15 pages in length, by the late Mexican composer. It simulates the sound of maracas with a touch of humor. For B flat trumpet, bassoon, trumpet in C, percussion, string quartet and contrabass. 6 minutes. Southern Music Pub. Co., N. Y. Full score, $1.75; set of parts, $1.75; extra parts, 30c each.

For Women's or Boys' Voices: True Love, words by Sir Philip Sidney, music by Hans Gal, is a part-song for SSAA, a cappella, by a modern Viennese composer who deals simply with the old-time text, beginning, "My true love hath my heart, and I have his." Attractive and worthwhile.

Paradise Songs, by Alexander Brent-Smith, include a setting of Christina Rossetti's I Saw the Fourfold River Flow, for SSA, which requires ability to negotiate florid roulades; it is in polyphonic style and orthodox harmony.

Butterflies, words by Beryl Cooper, music by Montague F. Phillips, is a charming, simple, tuneful setting for two sopranos of a gay text celebrating the beauties of Nature in May. 4 pages. The two latter works have piano accompaniments. Novello & Co., Ltd., London; H. W. Gray Co., N. Y.

Brooklyn College Issues Guide To Enjoyment of Music on Air

The Enjoyment of Music, A Study Guide to Music by Harold Lawrence and Harold C. Schonberg (Brooklyn College, Radio-Television Center, 95 pp. $1—mimeographed) is a newly issued work. The chapters offer critical discussion of each piece of music broadcast by WQXR on its Friday night Symphony Hall programs this season. Each chapter also includes a list of recommended recordings of the music broadcast on these programs, and bibliographies of books which offer critical evaluations. The book is the outgrowth of a regular course offered in the Brooklyn College Vocational Studies curriculum. This is a valuable radio-assisted home-study course for the layman in the literature of symphonic music as heard under typical contemporary listening conditions. It seeks to develop in the student a capacity for creative as opposed to merely passive listening to music, with the ultimate goal of encouraging him to explore the literature of music on his own.

H. W. L.

DOWN PUBLISHERS' ROW

A Short Symphony by Howard Swanson, which won the orchestral prize of the New York Critics' Circle as "the most interesting work in this category heard in Manhattan during the last 15 months," was recorded by the American Recording Society Orchestra, under Dean Dixon, several months before the award was made. It was commissioned by Dimitri Mitropoulos and first performed by the N. Y. Philharmonic-Symphony, Nov. 23, 1950, under his direction. Last December the ARS released another LP disc including seven of Swanson's songs interpreted by Helen Thigpen, soprano. The recordings were made under the composer's supervision. . . . J. Fischer & Bro. have issued A Seasonal and Topical Anthem Guide for the Church Year, including a listing of Fischer Edition anthems useful for every occasion.

On the 65th birthday of Daniel Ruyneman, Dutch modernist composer, a concert was given in Amsterdam including his The Call, Vocalise for Four Unaccompanied Voices (1915); Sonata for Flute and Piano (1942); and Sonata for Two Recorders (1950). . . . The first hearing of a Violin Concerto by Hans Henkemans was given by the Dutch violinist, Theo Olof, concertmaster of The Hague Philharmonic, with the Concertgebouw Orchestra under Eduard Van Beinum. . . . The Netherlands Ministry of Education, Arts and Sciences has awarded prizes to three Dutch orchestral works, one being the work just mentioned by Henkemans, also to the Third Symphony by Guillaume Landré, and the Fourth Symphony by Matthijs Vermeulen. . . .

Texas, a symphonic suite for orchestra and solo voices, by David W. Guion, will have its world premiere on Feb. 5 in the Houston Auditorium by the Houston Symphony Orchestra under the direction of Efrem Kurtz. . . .

Douglas Moore, 1951 Pulitzer Prize winner in the field of Music, has completed his musical score for Puss in Boots, a short opera for children. The work, specially commissioned by Young People's Records, will be recorded immediately for release in March. A recording of his Symphony in A was released last month by the American Recording Society. . . .

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Music educators are always seeking new and more musical ways of presenting notation symbols. While all progressive teachers have done away with the "lines and spaces" approach as well as the old misdirected idea of the grand staff from the middle outward, there is continued experimentation with many other ways and means.

Several letters at hand give lamentable proof of uncertainty among teachers as to this matter; this can produce only unsatisfactory results. One must decide which approach has given best results, and then be very definite in its use.

Some teachers find they attain best results in teaching by direction with no names given to the notes. This, without question, produces fluent and musical reading, but there are pitfalls to be found later.

Visual Combined with Aural

The visual must be first, combined with the ear. There cannot be too much training given to the direction and interval line of melodies—the stressing of the melody as a whole and of harmonic structures as a whole. This is all foremost in the first reading, and provides a firm link with any previous rote playing and also rote and reading playing done in the beginning, especially by the younger pupils.

With this (and here one finds many differences of opinion) must be interwoven a well planned and definite presentation of the names for the notes. These names do not have to be letter names—syllables or numbers can be used—but the pupil must eventually learn some form just for convenience, if nothing else.

Overcoming Time Lag

The weakest point along the way is the teacher's lack of understanding that this may take some time. In fear of this and of the parent's impatience—the old drilling of lines and spaces (which never produced a good sight reader) is begun and all musical and reading values are lost.

First reading impressions must be directional, invariably followed at once with definite note names stressing musical understanding and content.

Same Family

I am beginning to teach two children in the same family. The pupils are eight and ten years of age, and wish to have the same materials. Is it better to use the same piano book or different ones?

F. Y., Maine.

There is no reason for using different books with these two pupils, since their age levels are not too far apart.

If there were a greater difference in their ages, the same book would not be advisable; also if one learns more quickly, his progress would be more pronounced, and the same book should not be used.

Most often family members prefer the same music to the extent that the above-mentioned exceptions become void.

Early Advanced

With good teaching, what percentage of pupils should reach the early advanced grade, and how many years should it take the average student to attain this level?

J. D., N. C.

A good teacher would presumably create a desire for continued study, which should bring the number of pupils attaining the early advanced grade to fifty per cent, or thereabouts.

Starting at the age of seven with limited practice time, it should take the average pupil at least seven seasons—a season being thirty-eight weeks, with one lesson weekly—to play fourth grade music well, observing all indication marking, playing up to tempo and with some style and interpretation.

Variable factors include regular practice; summertime lapses; working ability and talent.

Retaining Lesson Ideas

How can one impress pupils with exactly what they are to accomplish during their practice between lessons? They come with only half, or less, of the work done.

L. G., N. J.

Teachers themselves may be the cause of the above result. The teacher must be definite in stating what is to be accomplished; there must be no indefiniteness in ideas, thoughts or actions during each lesson.

Too often the pupil is expected to learn more than his capacity will permit. Young pupils can retain only so many suggestions or directions, and should not be expected to give application to more than two or three main points. To dwell on ONE point is better; it will be corrected sooner and with clearer understanding. Progress is slow and must not be pushed. Do not expect children to grasp too much at a time.

NEW MUSIC FOR THE TEACHER

Reviewed by Henry Harris

For Piano

An American in Paris, by Gershwin, $1.25. This version presents the main themes of the orchestral score, in a paraphrase by Maurice C. Whitney. Featured is the famous "blues." About grade 5, some 6 minutes playing time, and adapts itself readily to the keyboard. Harms, Inc., N. Y.

Badinage, by Victor Herbert, 60c. An arrangement by Clyde Sawyer of this graceful caprice which makes for a nice piano piece of lighter mood. Grade 5. Old Witch, Old Witch, by Robert MacGimsey, 50c. This is not an actual piano piece, but a game to be played with musical (piano) accompaniment. The composer has written verses to be sung during the teasing of the "witch." M. Witmark & Sons, N. Y.

Down a Country Lane and Over the Hills, by Marjorie Helyer. Each book has ten pieces for beginners, aimed to attract a child's fancy with fitting titles and illustrations. The keys used are the easiest, and finger patterns and rhythms appropriately simple. Novello & Co., Ltd., London.

Dreamy Melody, by Frederick Koch, 40c. A singing tone can be produced in this nice melody. Grade 2. The Composers Press, Inc., N. Y. Tune Scales, by William O'Toole, $1. Little pieces serve as vehicles for learning scales, as one hand pursues a scale formation in each piece. Varied rhythms add to these beneficial exercises. Creative Music Publishers, N. Y.

For Two Pianos

Canzona No. 1, by Frescobaldi, 75c. Rich polyphony is the texture of this expressive 17th-century work. Transcribed by Jean Williams, the voices ring out eloquently and with warmth in the opening andante, and again in the following allegro. Grade 4. Two Dances from Iphigenia, by Gluck, 75c. This lighter material makes a very agreeable piece for this combination, and demands precision of playing. Arr. by Josephine Bowden, for grade 3. Schroeder & Gunter, Inc., Rhinebeck, N. Y.

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Up and Down the Guild Keyboard

MAURINE STUART, Canadian-born pianist, will give her Town Hall recital Wednesday evening, Feb. 20. Miss Stuart won four years of scholarships from the U. of Manitoba, then was awarded a French Government scholarship and studied in Fontainebleau with Robert and Gaby Casadesus, and in Paris with Alfred Cortot and Alice Gaultier. Since 1948 she has studied in New York with Carl Friedberg and has fulfilled tours and radio appearances in the United States, Canada and Europe.

By Grace White

Opportunities Available

The Civic Federation of Dallas announces, through Dorothy R. Rahn, musical director, the annual competition for young artists (piano, strings, voice), which takes place every spring. All candidates must be between 16 and 26, and either (1) permanent residents of Texas, (2) legal residents of Texas but studying outside the State, or (3) residents of other states who have studied in Texas for one school year immediately preceding the competition. Rules can be obtained by writing to 2419 Maple Avenue, Dallas 4, Tex., at once, as the composition deadline occurs soon.

"Now is the time for all good composers" to send in their manuscripts for the Guild Composition test. Winifred Buck, 319 North Arlington Ave., East Orange, N. J., is general chairman.

Quoting Some Guild Members

Ernesto Berúmen, recently interviewed, pulled out of his pocket the Spanish translation of the Guild Syllabus and commented on the growth of the Guild. (It is to Mr. Berúmen that the Guild owes its Cuban chapter.) The conversation touched on languages, and it was learned that Mr. Berúmen speaks six languages himself.

In a recent interview with Dr. Irl Allison, Silvio Scionti stated: "The Piano Guild champions the piano as 'King of Instruments' by raising the art of piano-playing to a position of paramount importance in the public eye, thus deserving and receiving the support of the better teachers everywhere."

Luba Galpern has joined the faculty of the Greater New York Institute of Music and Dance in Brooklyn. Miss Galpern remarked at a luncheon that she had been a member of the Guild nine years, and said that no student, no matter how mediocre, was ever discouraged by Guild auditions, and that the pupils feel that the annual examinations are in the nature of a promotion. She also advocates that each teacher present her entire class for one judge at a time in order to give a clear picture of her work as a whole. She favors having a different judge each year.

News and Reviews

Patricia Prentzel and Rita Loving, pupils of Katherine Frost of the Holton Arms School, played the Padwa Concerto for Two Pianos with the National Symphony for an audience of ambassadors, visiting royalty, judges and military "brass" in Washington.

Radio time has been donated by Earl Campbell, public-spirited citizen of Washington, to the Music Teachers Association there for presentation of talented pupils. Iva Loughlen Guy is president of the group, and Richard Werder and Raissa Tselentis are in charge of arrangements, and the first program was given by pupils of LaSalle Spier.

Harold Weiss goes to Spokane, Wash., to judge for the local Festival, and George MacNabb will conduct a five-day workshop in Grand Rapids, Mich. Both are members of the Eastman School Faculty and adjudicators for the Guild.

Theodora Sturkow-Ryder introduced a Rhapsodie of John Ireland and two-piano works and a trio of her own in San Francisco this season.

Mr. and Mrs. Cecil Berryman gave their December recital in beautiful Joslyn Hall, Omaha, with twelve advanced Guild entrants. Their son, Warren Berryman, has been appointed organist of the handsome new organ at Dundee Presbyterian Church in Omaha and Instructor in Hastings College.

The Turtle Bay Music School of New York opened the first informal musical evening in their new recital hall to "neighbors from the United Nations" (to use Ruth Kemper's expression in introducing the program). This resulted in songs by Ellie Mao from China, dances by Amalia Vacarella from Peru, violin solos by Mansour Ali Faridi from Iran, and Edith Allaire from the U.S., doing folk-songs.

Ireyne Starikoff is to play in the Waldorf-Astoria ballroom on Feb. 21 for an evening sponsored by the Brazilian Government. She recently gave a program for the Yeshiva University at the Ritz.

Dorothy Maybelle Moore's zest for the Guild is notable. She is chairman of the Colorado Springs chapter and presents thirty-four Guild certificates to her pupils (about half her class).

Enthusiastic Californians are traditional, but a recent recruit outdoes them all—Effa Ellis Perfield.

Constance Talbott, student of Syracuse University, is writing a biography of Elizabeth Gest as a college project. There are few, if any, adjudicators who have judged as many auditions and competitions as Miss Gest.

ALLEN ROGERS, just returned from a twelve-week western tour, will give a Town Hall recital on Friday evening, Feb. 29. Mr. Rogers is a winner of $450 cash prizes from the Guild, the Brooklyn MTG Young Artist Award, and the Hour of Music Award. He won a B.M. from Kansas U., and M.A. from Columbia, and has appeared for important musical organizations in New York during his five years' study with Carl Friedberg.

Informal Debate on Certification

Guild members Sidney and Dorothy Morrow and May Etts were discovered at the table after the usual Thursday forage at Schrafft's.

"What is the big issue of the day?" they were asked.

"Certification," they answered as one. "It must come. The public needs protection, the good teacher needs it, and many a child would still be studying music if it were not for the bad start he made with some ill-equipped instructor."

Just then Hyman Krongard came along. He has selected certification as his project for his doctorate and spearheads the Interstate Council working on the subject.

"Certification cannot be hurried," they all agreed, "but it must become a verity. Too much care cannot be given to prevent harm to a worthy teacher who has built up a good reputation. In another twenty-five to fifty years it will be part of the national educational pattern. Examination of private teachers in some form will be as accepted as that of doctors or lawyers. We are in the interesting preparation period which calls for the utmost understanding."

Rose Raymond and Elizabeth Perry appeared next. "Why all the excitement?" asked Miss Raymond. "The Associated Music Teachers League has been working for years on voluntary certification."

Dr. William Schuman's letter on this subject to Governor Dewey was discussed. Later, as all the debating musicians were dispersing to the five boroughs and New Jersey, someone said, "It is for the good of all of us and it takes all of us to do it. Let's keep working."

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SCHOOLS and STUDIOS

Mannes School Has Lecture Series

Kathryn Mansell's weekly lecture series on Modern Literature and the Theatre of Today has been extended by popular request through Feb. 4 at the Mannes Music School. Three of the four additional lectures were on Jan. 14, 21 and 28, and the final one is Feb. 4. Topics chosen by Miss Mansell, professor of literature at Sarah Lawrence College, for these evenings are The Plague by Albert Camus; Point of No Return by John Marquand; Barabbas by Lagerkvist, and Don Juan in Hell by George Bernard Shaw.

The first of two Mannes School Orchestral Concerts for Children from seven to 15 years of age was presented by the Mannes Orchestra, conducted by Carl Bamberger, on Saturday morning, Jan. 19, in the Concert Hall. Nora Fox, 13 years old, a pupil at the school, was featured in the first movement of the Haydn Piano Concerto in D, and two advanced students, Martha Collins, mezzo-soprano, and Alice Burnett, soprano, were soloists in the Dream Music from Humperdinck's Hansel and Gretel. Excerpts from the Midsummer's Night Dream of Mendelssohn completed the program.

Turtle Bay School Opens Gluck Hall

The Turtle Bay Music School on Jan. 16 dedicated their new Alma Gluck Memorial Concert Hall. The guest artist was Sylvia Zaremba, pianist, and Newbold Morris was the speaker. Mme. Gluck was a trustee of the school at the time of her death in 1938. A community music school, Turtle Bay has grown to include 190 students in piano, voice, violin, flute and other branches. There is a waiting list of 160 pupils. Since 1934, friends of the school have donated $102,000, and, according to Alma F. Adams, president, they need only about $40,000 more to be able to add five new teaching rooms.

Mme. Lhevinne for Los Angeles Conservatory

LOS ANGELES.—Rosina Lhevinne, pianist and pedagogue, will make another annual summer visit to Los Angeles to hold master classes at the Los Angeles Conservatory of Music and Arts, it was announced by Dr. Oscar Wagner, president and director of the school. Mme. Lhevinne will inaugurate a new method of conducting her summer semester. Professionals, teachers and students enrolling for her lecture and open forum classes will also have the privilege of attending her private piano classes as auditors.

The preparatory department of the conservatory presented a dual concert at the Wilshire Ebell Theater on Jan. 26. Under direction of Patricia O'Kane, head of the ballet department, the ballet Rusalka was danced by students of the school. There was also a program of music for various instruments, performed by students of the preparatory department. The concert, open to the public, was a request presentation, following two similar events in the Wilshire Ebell Theater last year.

Pittsburgh Free Chamber Concerts

PITTSBURGH, PA.—As part of the program to develop the cultural resources of Greater Pittsburgh, Carnegie Institute Museum and Pennsylvania College for Women are sponsoring five Saturday afternoon chamber music concerts during January and February, featuring Johana Harris, pianist. The series is without charge to the public. The talent of seven Pittsburgh musicians are being enlisted: Mrs. Harris, Mellon Grant, Pianist-in-residence at Pennsylvania College for Women; Samuel Thaviu, violinist, Aldo Parisot, cellist, D. Stanley Hasty, clarinetist, Bernard Goldberg, flutist, and Mihail Stolarevsky, violist, all of the Pittsburgh Symphony; Nicolai Lopatnikoff, professor of theory and composition at Carnegie Institute of Technology; and Dr. Roy Harris, Mellon Grant composer-in-residence at Pennsylvania College for Women.

Univ. of Houston Opera List

HOUSTON, TEX.—The opera workshop of the music department and the voice class of the department of music education of the University of Houston presented opera excerpts and Lisa Lehmann's In a Persian Garden on Jan. 15 in the High School Auditorium of Friendswood, Tex. Bruce Spencer King, chairman of the vocal department, was the director, and also was featured as a composer when his song, Tides, was sung by Florence Keaton, soprano. Besides Miss Keaton, the singers appearing were K. Boyle, Carline Lobitz, Mary Jane Tipton, Shirley Meisner, Marie Boyle, sopranos; Greta Lothrop, Carmen Boeger, Selsor Haygood, Lois Lee, Cynthia Lyon, Dolores Knox, mezzo-sopranos; Harold Brock, Robert Jimerson, tenors; James Moye, Jim Bowers, W. E. Fullenwider, basses.

An Alma Mater song, written in Mr. King's harmony class in 1942, is becoming popular with the students of the university. Irwin Andrews wrote the melody, Mr. King arranged and harmonized it, and, with the help of the class, the words were written.

Houston University is becoming one of the large universities of the South, with some 1,500 students, and with the financial background of the hundred and fifty million dollar foundation created by H. R. Cullen for the university and hospitals of Houston.

Academy of Vocal Arts Events

PHILADELPHIA.—James Pease, prominent as a concert and operatic artist since his graduation from the Academy of Vocal Arts, returned to Philadelphia on Jan. 4 to present a benefit recital at the Barclay Hotel. The entire proceeds were donated by Mr. Pease to the scholarship fund of the academy.

Present students at the Academy of Vocal Arts participated in a television program sponsored by the Philadelphia Board of Education on Jan. 9. Entitled Training for Opera, the program included several operatic excerpts as well as demonstration of basic stage technique. Singers were Evelyn Greene, Rita Griffeth, Flora Mattioli, Ethelwyn Whitmore, Ruth Williams and Beverly Wolff. Rose Landver was the stage director and William R. Smith the piano accompanist.

Beverly Wolff, who sang the DeFalla Seven Spanish Folk Songs at a Philadelphia Orchestra Youth Concert in November, was heard in the contralto solos in Bach's B Minor Mass with the Buffalo Symphony on Dec. 12. On Dec. 30 she sang in the Messiah at the Church of the Ascension in New York. Miss Wolff appeared as guest soloist on Guy Marriner's weekly television program, Great Music, over WPTZ, Philadelphia, on Jan. 13.

Mildred Hill, Rita Griffeth and Roy Wilde presented a joint recital at Kutztown State Teachers' College in December. On Jan. 8 Mr. Wilde gave a program for the Matinee Musical Club in Philadelphia.

N. Y. College to Open New Term

Dr. Arved Kurtz, director, has announced that registration for the spring semester will be held continuously to Feb. 2. Class instruction will be given in elementary theory, harmony, pedagogy, psychology, orchestra, chamber music, opera workshop, chorus, madrigal, oratorio, piano sight-reading, interpretation and repertoire (voice and piano) and other subjects. Individual instruction is available in applied music, such as voice, piano, violin, clarinet, trumpet, cello, etc., and in theory subjects. Students for individual instruction may enter at any time.

Adi Bernard Pupils in Many Events

On Feb. 2 at 11 a.m., two students of Adi Bernard, pianist-teacher, will be heard over WNYC on Young America Plays. Stephen Bernstein will offer Prelude No. 17 by Bach (from the Well-Tempered Clavichord) and Sonata, op. 90, in E minor by Beethoven. After a clarinet interlude, Howard Weiss, pianist and master student of Miss Bernard, will play the Berceuse by Chopin, Intermezzo in B flat minor by Brahms, and Capriccio in F minor by Dohnanyi. Miss Bernard is arranging an informal musicale for children and teen-agers on Feb. 10, at which her pupils will appear. On Feb. 17, Howard Weiss is scheduled to appear at Carnegie Hall with Stuart Fastofsky, violinist, in the first performance of a Sonata for Violin and Piano by Arthur Frackenpohl. Stephen Bernstein has been chosen to play the piano solo part of the Beethoven Concerto No. 1 in C with the Y School Orchestra in their annual concerto concert in April at the Kaufman Auditorium.

Teaching Briefs

Stefan Kozakevich, head of the Vocal Department of the Bennett Conservatory of Music at Croton-on-the-Hudson, appeared in recital recently at Erie and Danville, Pa., and Euclid, Ohio. In December he appeared at the Hotel Pierre with the Longone Opera Company as the Toreador and will appear in the same role at the Hotel Plaza on April 4.

Jacquelyn Cooper sang at a concert in the Perroquet Suite of the Hotel Waldorf-Astoria on Jan. 9 and 10. Tassia Bertain appeared over WPIX on Jan. 18. Both are artist-pupils of the Kittain-Chaliapin Studio.

Herta Sperber and Alfred Hopkins will present a condensed version of Mozart's Magic Flute in English at the Carl Fischer Concert Hall on March 16. The cast is made up of young singers from New York and Rhode Island. Mr. Hopkins will be the narrator, and Otto Lehmann the conductor.

PHOTO CREDITS: Front Cover (Ben Greenhaus); p. 8 (Serge Lido); p. 7 (Sedge Le Blang); p. 10 (Paul Cordes); p. 14 (Geoffrey Landesman); p. 33 (Beidler-Viken); Back Cover (Bob Buchbinder).

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